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ABSTRACT

A survey of the ownership and use of experimental films by 22 libraries in New York State concludes that the keys to increased access and use of these films are substantial state or regional backup collections available at low or no cost to individual systems; provision of promotional and educational materials to advertise these works to patrons and librarians; and an outreach program to the potential users in the community. Strong collections of experimental films do exist at New York City, Nassau County, Brooklyn, Rochester, and Chautauqua-Catteraugus; however, the majority of collections outside the metropolitan areas are weak. Circulation varies according to type of film, the community served, and the promotional activities of the owning library. While circulation outside of the urban areas tends to be low, statistics on one upstate system suggest audiences can be developed for experimental films even in highly rural areas if the film administrator is knowledgeable about the genre and is dedicated to their promotion. The study analyzes film catalogs, circulation figures, and the interviews with local administrators, and cites arguments for and objections to experimental films in public libraries. Data gathered for the study are provided throughout the text and in four appendices. (Author/RAA)

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THE OWNERSHIP AND USE OF EXPERIMENTAL FILMS IN PUBLIC LIBRARIES OF NEW YORK STATE

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Location of Public Library Systems in New York State

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OWNERSHIP AND USE OF EXPERIMENTAL FILMS IN PUBLIC LIBRARIES OF NEW YORK STATE

I. INTRODUCTION

Professional organizations and publications have been suggesting for the past several years that public libraries should give greater emphasis to experimental works in developing film resources and services. In New York State, the New York Library Association (NYLA) has featured such films at its conferences, and the Educational Film Library Association, (EFLA) a national organization with its activities centered in New York City, has made programs of such films a feature of the annual American Film Festival. The New York State Council on the Arts (NYSCA) has given grants to numerous public libraries in order to encourage the acquisition and promotion of independent film. (Independent film includes most experimental films as well as social documentaries and other independently produced works.) The general feeling seems to be that the public library can play a major role in making these kinds of films available to a wider public, and that by so doing both the public and the filmmaker will be served.

The present study was undertaken to determine how widely owned experimental films are in public libraries of New York State, amount and patterns of use, and the ideas and philosophy of film librarians in regard to such films. The ultimate purpose of the study was to generate concrete information about a much discussed but sparsely studied aspect of library service and to formulate suggestions for increasing access to and utilization of such films through public libraries.

The following hypotheses were formulated at the start of this study:

1. Experimental films are not widely owned even in large public library collections.

2. Audiences for these films exist but are limited. Experimental films added to the permanent library collection will experience heavy use only in large metropolitan areas. Audiences in smaller libraries exist but are not numerous; they only warrant permanent acquisition of a few outstanding titles. An on-going demand for such films would require a continual change of titles available.
3. Volume of use of such films will be directly related to promotional activities of the libraries.
4. There is a need for innovative approaches to the distribution of experimental films through public libraries. Such approaches must take into consideration the types of films that would be in demand, characteristics of potential users, and promotional activities likely to optimize utilization. A study of the present status of experimental films in public libraries of the state would help generate this information.

Thus, the study represented a first step in developing a plan for improved distribution of experimental films through public libraries. The following research design was employed:

Step I: Public library film collections within New York State were identified through the use of reference books and directories. Twenty-two collections that served public library systems were found, and film catalogs were requested from these collections.

Step II: Film catalogs were analyzed for films falling within the "experimental" category. Several collections did not send catalogs. These collections were analyzed when the researcher visited the library premises.

Step III: A number of the larger and smaller collections were visited and recent circulation statistics for experimental films were tallied.

Usually, 1978 circulation information was collected by analyzing 1978 booking cards. In a number of libraries these booking cards were unavailable or had already been disposed of; in such cases recent circulation was estimated by calculating January to June 1979 bookings and multiplying by two. Statistics for unvisited small collections were tallied by the librarians and transmitted to the researcher by phone or mail. Most systems did not keep statistics about circulation of individual titles in previous years. Retrospective title by title circulation data were collected when available.

Step IV: The individual in charge of each film collection was interviewed, either in person or via telephone. Information was solicited about the type of community served, films in demand, major users of the collection, inter-system cooperation, use and users of the experimental films in the collection, and about how experimental films were acquired and promoted. Interviewees were asked to comment on their feelings about the place of experimental films in public library collections and to offer suggestions for increasing access to and utilization of these materials through libraries.

Step V: Data were analyzed, conclusions were drawn, suggestions were formulated, and this report was prepared. Findings challenge some of the ideas expressed in the hypotheses, and support or are inconclusive about others. They do reveal much about the status of experimental films in public libraries and suggest prerequisites to increased use through library channels.

Terminology

In analyzing film catalogs, it was not always easy to decide whether a film should be placed in the "experimental" category. The term "experimental film" has been used in this study in a rather broad sense to refer to films that employ unusual techniques to communicate a subjective reality to the viewer. Included in this category are "avante garde films". Avante garde

films are truly innovative and represent radical attempts to liberate new expressive potentials within the medium by altering and expanding film form and syntax beyond their traditional limits. Many of the films considered experimental for the purposes of this study are not avante garde. They employ unusual techniques, but they are less original and less radical.

Many arguments could be made for and against some of the titles included and excluded. However, it is felt by the researcher that title selection was both broad enough and precise enough to permit generalizations about the state of experimental films in the analyzed collections.

II. ANALYSIS OF THE FILM CATALOGS

Ownership of Experimental Films

The catalogs of twenty-two public library film collections were analyzed. Table I reports the number and percentage of experimental films in each collection.

Contrary to hypothesis #1, a number of libraries did own substantial numbers of experimental films. Indeed, three systems in the New York City Metropolitan area owned ninety or more such films. These represented between 4.5% and 6.3% of their total collections. New York Public Library had 146 experimental films listed in its catalogs, Nassau County listed 102, and Brooklyn Public Library listed 90 films.

Rochester Public Library owned 75 experimental titles, but, since this is probably the largest public library film collection in the country, these represented only 1.4% of its total holdings. Chautauqua-Cattaragus County Library System, a medium-sized collection in Western New York serving a predominantly rural area, owned 64 experimental films. These represented 6.5% of the total collection.

Suffolk County and Mid-Hudson, two systems that include some of the more distant suburbs of New York City, owned 46 and 35 experimental films respectively. The remaining fifteen systems had weak to modest collections of from 7 to 27 experimental films. These represented between .6% and 2.6% of their holdings. Therefore, strong collections of experimental films were found to exist in the New York City-Nassau County area, and relatively strong collections to exist in several other locations throughout the state. Most systems, however, had only weak to moderate collections of experimental films. Only five library systems owned more than fifty experimental films; twelve owned fewer than twenty.

TABLE I

EXPERIMENTAL FILMS IN LIBRARY COLLECTIONS

	Total Films in Collection	Experimental Films(1)	Percentage of the Collection
New York Public	2500	146	5.8%
Nassau County	1621	102	6.3%
Brooklyn Public	2000	90	4.5%
Rochester/Monroe	5200	75	1.4%
Chautaqua-Cattaragus Co.	992	64	6.5%
Suffolk County	1900	46	2.4%
Mid-Hudson	1550	35	2.3%
Onondaga County	1181	27	2.3%
Ramapo Catskill	1138	26	2.3%
Mohawk Valley	780	20	2.6%
Upper-Hudson	2000	18	.9%
Buffalo Eire	1500	18	1.2%
Clinton, Essex, Franklin	825	17	2.1%
North Country	1600	15	.9%
Southern Tier	1475(2)	15	1.0%
Mid-York	1200	14	1.2%
Wayne and Ontario	550	14	2.5%
Four County	1050	13	1.2%
Westchester County	750	9	1.2%
Southern Adirondack	700	8	1.1%
Finger Lakes	900	8	.9%
Niagara Falls/Nioga	1100	7	.6%

(1) The number of experimental films owned represents films in the catalogs examined between April and June 1979 which were judged by the researcher to be in the experimental category. Many libraries had additional films which had not yet appeared in the catalog or supplements, as well as additional experimental titles on order.

(2) The number of films ascribed to Southern Tier is based on titles owned by the Southern Tier Library System (385 films at the time of the survey) and titles owned by the Steele Memorial Library of Elmira (1090 films). Films are listed in a joint catalog and are available to both Southern Tier and Steele patrons.

Experimental Films Owned

A total of 281 different experimental films were identified in the catalogs examined. It was found that a small number of these titles were widely owned and that a much larger number were owned only by one or a few libraries. The most widely owned experimental films are listed in Table II. It will be observed that the number of films owned by:

10 to 20 libraries =	14
5 to 9 libraries =	31
4 libraries =	32
3 libraries =	26
2 libraries =	34
1 library =	154
Total	281

When the proportion of each collection composed of widely owned and less widely owned titles was tallied, it became clear that most of these 281 titles were owned by the large collections. Table III shows how many of the experimental films owned by each of the twenty-two systems were owned by between one to twenty libraries. Table IV groups this data for easier examination. Appendix I provides a collection by collection breakdown which identifies the less widely owned titles owned by each collection.

Of the 281 experimental films found, 166 were only owned by the five largest collections.

In the remaining seventeen collections, there was a total of only 115 different titles. Furthermore, between 26% and 100% of all experimental films owned by these collections were drawn from the fourteen most widely owned titles.

A larger nucleus of 46 titles (the above 14 films plus 31 films owned by 5 to 9 library collections), accounted for between 54.3% and 100% of all experimental films owned by the seventeen collections with fewer than fifty

TABLE II

THE MOST WIDELY OWNED EXPERIMENTAL FILMS

FILMS OWNED BY 10 to 20 LIBRARIES/SYSTEM COLLECTIONS (n=14)
(number of collections analyzed =22)

20 libraries:	A Chairy Tale (McLaren)
	Pas De Deux (McLaren)
19 libraries:	Dream of Wild Horses (DeDaunant)
17 libraries:	Neighbors (McLaren)
	Frank Film (Mouris)
15 libraries:	American Time Capsule (Braverman)
13 libraries:	Dance Squared (McLaren)
	N.Y., N.Y. (Thompson)
12 libraries:	Begone Dull Care (McLaren)
11 libraries:	Condensed Cream of Beatles (Braverman)
	The Sixties (Braverman)
10 libraries:	Fiddle De Dee (McLaren)
	Televisionland (Braverman)
	Notes on a Triangle (Jodoin)

FILMS OWNED BY 5 to 9 LIBRARIES/SYSTEM COLLECTIONS (n=31)

9 libraries:	Canon (McLaren)
	Mosaic (McLaren)
8 libraries:	Allures (Belson)
	Ballet Adagio (McLaren)
	Hen Hop (McLaren)
	Lines Horizontal/Lines Vertical (McLaren)
	Organism (Harris)
	Un Chien Andalou (Dali/Bunel)
7 libraries:	Enter Hamlet (Mogubgub)
	Highway (Harris)
	Lapis (Whitney)
	Liquid Jazz (Kramer)
	Omega (Fox)
	Permutations (Whitney)
6 libraries:	Bridges Go Round (Clarke)
	Angel (May)
	Coney (Mouris)
	Le Merle (McLaren)
	Moon 69 (Bartlett)
	Nine Variations on a Dance Theme (Harris)
	Off/On (Bartlett)
	Skyscraper (Clarke)
5 libraries:	Blinkety Blank (McLaren)
	Circles II (Chase)
	Experiments in Motion Graphics (Whitney)
	Hommage to Magritte (Thatcher)
	A Movie(Conner)
	Necrology (Lawder)
	Pianissimo (Davino)
	Renaissance (Borowczyk)
	Symmetry (Stapp)

TABLE II (p.2)

FILMS OWNED BY 4 LIBRARIES/SYSTEM COLLECTIONS (n=22)

Billabong (Hindle)
Corrida Interdite (DeDaunant)
Cosmos (Belson)
Crystals
Medina (Bartlett)
Meditation (Belson)
Mothlight (Brakhage)
Navajo Rainchant (Dyal)
Now that the Buffalo's Gone (Gershfie
Opening Speech (McLaren)
Primordium (Pantzer)
Relativity (Emshwiller)
Report (Conner)
Serenal (McLaren)
Serpent (Bartlett)
Spheres (McLaren)
Stars and Stripes (McLaren)
Synchromy (McLaren)
Syrinx and Cityscape (Larkin)
Totem (Emshwiller)
Watersmith (Hindle)
World (Belson)

Films Owned by 3 Libraries/Systems = 26
2 Libraries/Systems= 34
1 Library/System= 154

TABLE III

NUMBERS OF WIDELY AND LESS WIDELY OWNED EXPERIMENTAL FILMS IN LIBRARY COLLECTIONS

		Experimental Films Owned by: Libraries																
	Total	20	19	17	15	13	12	11	10	9	8	7	6	5	4	3	2	1
Total	281	2	1	2	1	2	1	2	3	2	6	6	8	9	22	26	34	154
New York Public	146	2	1	2	1	2	1	-	3	2	6	5	6	8	11	21	19	56
Nassau County	102	2	1	1	1	1	1	2	2	2	6	3	5	7	12	15	11	30
Brooklyn Public	90	2	1	2	1	2	1	-	2	2	5	5	7	6	17	9	11	17
Rochester/Monroe	75	2	1	2	1	2	1	2	3	2	6	5	7	6	11	10	5	9
Chautauqua-Cattaraugus	64	2	1	2	1	2	-	-	3	1	3	3	7	3	3	6	11	16
Suffolk County	46	2	1	2	1	1	1	2	2	1	1	3	3	5	8	4	3	6
Mid-Hudson	35	2	1	2	1	2	1	2	-	1	5	2	1	1	4	1	2	7
Onondaga County	27	2	1	2	1	1	1	2	2	-	2	1	-	2	5	1	1	3
Ramapo Catskill	26	2	1	2	1	1	-	1	-	1	2	3	1	1	2	3	4	1
Mohawk Valley	20	2	1	1	1	1	1	-	1	-	3	3	1	1	3	-	-	1
Upper Hudson	18	2	1	1	-	1	1	-	1	1	2	1	1	2	3	-	-	1
Buffalo Eire	18	1	1	2	1	2	1	2	2	1	2	-	1	-	2	-	-	-
Clinton, Essex, Franklin	17	2	1	1	-	-	-	1	2	1	2	2	1	1	2	1	-	-
North Country	15	2	-	1	1	-	-	2	2	-	1	-	1	1	1	2	-	1
Southern Tier	15	2	1	1	1	1	-	1	1	-	1	-	2	-	-	2	-	2
Mid-York	14	2	1	2	-	1	-	-	-	-	-	2	1	-	1	-	1	2
Wayne and Ontario	14	2	-	2	1	1	-	1	1	1	-	-	1	-	2	1	-	1
Four County	13	2	1	2	-	1	-	2	1	1	-	1	-	-	1	1	--	-
Westchester Co.	9	1	1	1	1	-	1	-	-	1	-	2	1	-	-	-	-	-
Southern Adirondack	8	2	1	-	-	2	1	-	1	-	-	-	-	-	-	-	-	1
Finger Lakes	8	2	-	-	-	-	-	1	-	-	1	1	1	1	-	1	-	-
Niagara Falls/Nioga	7	-	1	2	-	2	-	1	1	-	-	-	-	-	-	-	-	-

TABLE IV

PROPORTIONS OF EXPERIMENTAL FILM COLLECTIONS CONSISTING OF WIDELY OWNED AND LESS WIDELY OWNED TITLES

	Total Exp. Films	Experimental Films Owned by: 10-20 libraries no. (%)	5-20 libraries no. (%)	4 libraries no. (%)	1-3 libraries no. (%)
Total	281	14 (5%)	45 (16%)	22 (7.8%)	214 (76.2%)
New York Public	146	12 (8.2%)	39 (26.7%)	11 (7.5%)	96 (65.7%)
Nassau County	102	11 (10.8%)	34 (33.3%)	12 (11.8%)	56 (54.9%)
Brooklyn Public	90	11 (12.2%)	36 (40%)	17 (18.9%)	37 (41%)
Rochester/Monroe	75	14 (18.7%)	40 (53.3%)	11 (14.7%)	24 (32%)
Chautauqua-Cattaraugus	64	11 (17.2%)	28 (43.8%)	3 (4.7%)	33 (51.6%)
Suffolk County	46	12 (26%)	25 (54.3%)	8 (17.4%)	13 (28.3%)
Mid-Hudson	35	11 (31.4%)	21 (60%)	4 (11.4%)	10 (28.6%)
Onondaga County	27	12 (44.4%)	17 (63%)	5 (18.5%)	5 (18.5%)
Ramapo Catskill	26	8 (30.8%)	16 (61.5%)	2 (7.7%)	8 (30.8%)
Mohawk Valley	20	8 (40%)	16 (80%)	3 (15%)	1 (5%)
Upper Hudson	18	7 (38.9%)	14 (77.8%)	3 (16.7%)	1 (5.6%)
Buffalo Eire	18	12 (66.7%)	16 (88.9%)	2 (11.1%)	-
Clinton, Essex, Franklin	17	7 (41.2%)	14 (82.4%)	2 (11.8%)	1 (5.9%)
North Country	15	8 (53.3%)	11 (73.3%)	1 (26.7%)	3 (20%)
Mid-York	14	6 (42.9%)	9 (64.3%)	1 (7.1%)	3 (21.4%)
Southern Tier	15	8 (53.3%)	11 (73.3%)	-	4 (26.7%)
Wayne and Ontario	14	8 (57.1%)	10 (71.4%)	2 (14.3%)	2 (14.3%)
Four County	13	9 (69.2%)	11 (84.6%)	1 (7.7%)	1 (7.7%)
Westchester County	9	5 (55.6%)	9 (100%)	-	-
Southern Adirondack	8	7 (87.5%)	7 (87.5%)	-	1 (12.5%)
Finger Lakes	8	3 (37.5%)	7 (87.5%)	-	1 (12.5%)
Niagara Falls/Nioga	7	7 (100%)	7 (100%)	-	-

experimental films. For these collections, then, a median of 44.4% of all experimental films owned were drawn from a core of 14 titles, and of 77.8% from a core of 45 titles.

Thus, there was great similarity between smaller film collections in regard to the experimental films owned. On the other hand, the largest collections had great diversity. Of the titles owned by New York Public Library, 56 were owned by no other library. Thirty of the titles owned by Nassau County were owned by no other library. Seventeen films owned by Brooklyn Public Library were owned by no other library. In addition, the bulk of the titles owned by four, three and two libraries, was concentrated in the largest collections. Therefore, while 281 different experimental films were owned by the twenty-two library collections analyzed, ownership was concentrated in a few large collections. Collections that owned large numbers of experimental films showed variety and uniqueness in their holdings. Collections with smaller holdings tended to own items drawn from the same small core of widely owned titles. Thus, there are strong, diverse collections of experimental films at a few locations in the state but elsewhere there are weak collections with most of the titles owned drawn from a small core of widely owned films.

Widely Owned Films

Experimental films owned, their directors, libraries owning them, and current circulation statistics are reported in Appendix II. Appendix III, which is arranged by director, offers descriptive annotations for these films.

The fourteen most widely owned films were:

A Chairy Tale (1957).....	(N. McLaren)	(owned by 20 collections)
Pas De Deux (1969).....	(N. McLaren)	(" " 20 " ")
Dream of Wild Horses (1962)...	(D. DeDaunant)	(" " 19 " ")
Neighbors (1952).....	(N. McLaren)	(" " 17 " ")
Frank Film (1973).....	(F. Mouris)	(" " 17 " ")
American Time Capsule(1968)...	(C. Braverman)	(" " 15 " ")

Dance Squared (1961).....	(N. McLaren)	(owned by 13 collections)
N.Y., N.Y. (1959).....	(F. Thompson)	(" " 13 " ")
Begone Dull Care (1950).....	(N. McLaren)	(" " 12 " ")
Condensed Cream of Beatles (1973)....	(C. Braverman)	(" " 11 " ")
The Sixties (1970).....	(C. Braverman)	(" " 11 " ")
Fiddle De Dee (1947).....	(N. McLaren)	(" " 10 " ")
Televisionland (1971).....	(C. Braverman)	(" " 10 " ")
Notes on a Triangle (1957).....	(R. Jodoin)	(" " 10 " ")

It will be noted that six of the fourteen titles are Norman McLaren films, and that four are Charles Braverman films. The other films are Dream of Wild Horses, N.Y., N.Y., the abstract animation film Notes on a Triangle, and the academy award winning Frank Film.

Interestingly, the three most widely owned McLaren films are live-action shorts. A Chairy Tale and Neighbors include strong elements of humor, and would be expected to have wide appeal to a great variety of audiences - both children and adults. Pas De Deux focuses on a pair of ballet dancers. The other McLaren films, Dance Squared, Begone Dull Care, and Fiddle De Dee, feature lively, colorful, sometimes humorous abstractions to the accompaniment of square dance, jazz, and fiddle music respectively. These films use the techniques of directly drawing, painting, and scratching on film that were pioneered by McLaren and by Len Lye before him. These were highly innovative, "avante garde" techniques in the forties when they were developed, but they have been so widely assimilated into the vocabulary of "experimental" cinema, that the techniques are taught in countless grammar schools throughout the world. These films are popular for children's programs, film study, and for general programming.

The Braverman films use the characteristic technique of the collage/rapid montage film. Newsreel clips, familiar photographs and images are presented, often at a breakneck pace, to create a senseof epic compression of time, history, an era. American Time Capsule, which summarizes U.S. history with a heavy emphasis on war, racism, and social injustice, won national acclaim and

recognition when it was shown on the Smothers Brothers television program. The Sixties, Televisionland, and Condensed Cream of Beatles summarize events and phenomena that had a major impact on U.S. society in recent times.

Dream of Wild Horses and N.Y., N.Y. are films that won great acclaim among educational film people in the early sixties as outstanding examples of "film as art". Both films feature familiar subjects of wide appeal - horses and New York City's skyline, people, and streets -all seen in highly unusual ways. N.Y., N.Y. is particularly appropriate for libraries in New York State. Notes on a Triangle, a National Film Board of Canada production released in 1967, features changing abstract patterns composed of triangles closely synchronized to piano music. Frank Film is also a collage/rapid montage film with images drawn from countless magazine illustrations. It summarizes modern U.S. life-styles and culture while recapitulating the life of the filmmaker. The film uses familiar images, but uses them in a highly subjective manner. While the icons of the Braverman films are fairly unambiguous in what they convey, Mouris uses conventional images to represent highly personal meanings, not just the general cultural meanings the Braverman films intend. Thus, they are more difficult for general audiences to decipher. This problem is compounded by the double sound track which disorients many viewers. Frank Film presents more of a challenge to viewers than do most of the other widely owned films. It is probably as widely owned as it is, because of its virtuosity, statements about contemporary U.S. society, and the great critical acclaim and consequent publicity which directed it to the attention of film librarians.

As mentioned previously, these fourteen titles accounted for between 25% and 100% of all experimental films owned by the seventeen collections with fewer than fifty experimental films. What characteristics do they share?

With the exception of three Bravermans and Frank Film, all of these films are from prior to 1970. Half are from before 1965. The sixties was a period

of phenomenal growth for public library film collections. Many collections started at that time. Almost all benefited from LSCA grants for collection development. Most of these films were widely accepted as outstanding examples of "film as art" and were probably on lists of core films for public library film collections at the time federal funds became available. It does not seem unlikely that this accounts for their wide ownership - they were standard recommended titles at a time when substantial funds for collection building became available.

The Braverman films are not "avante garde" films, but are rather examples of "pop culture". They have strong roots, both in subject matter and technique, in the mass culture of the late sixties. Even the critical interpretation of U.S. history in American Time Capsule was almost a cliche (however valid) of the sixties culture. Braverman films are highly accessible works that were probably acquired for their built-in mass appeal rather than as examples of "experimental" films.

Indeed, most of these widely owned films are highly accessible for general audiences and have elements that suggest a potential for wide appeal. Such elements as horses, humor, the New York City skyline, ballet, jazz and country music, and familiar images and artifacts from contemporary culture have inherent interest for audiences who might not respond to more esoteric works.

Films Owned by 5 to 9 Collections

A second group of widely owned experimental films consisted of thirty-one titles owned by five to nine collections. These included seven McLaren films - all abstractions except for Ballet Adagio (1972; a "sequel" to Pas De Deux).

Other abstract films were Belson's cosmic Allures (1964), two Whitney computer films, Lapis (1967) and Permutations (1968), and Liquid Jazz (1962). Symmetry (1966) is a semi-abstract exploration of balance and design. Chase's

Circles II (1972) uses dance as the subject of an exercise in technologically manipulated imagery. Semi-abstract, "psychedelic" imagery with metaphysical overtones is featured in two films related to space travel - Bartlett's Moon 69 (1969), and Fox's story film Omega (1970). Bartlett's Off/On (1967) features a flow of sound and imagery created by manipulating film images with television circuitry.

These abstractions are more challenging and avante garde than the most widely owned films. However, it should be noted that they were in the mainstream of the late sixties mass culture with its concern for exploring "inner space", the mystical, and the psychedelic. They would be expected to have had wide popular appeal if they were acquired in the late sixties or early seventies.

Other films in the group include three Hilary Harris works: Highway (1958), which recreates to the accompaniment of rock and roll music the experience of driving on a modern highway, Nine Variations on a Dance Theme (1966), which explores the film medium's potential for expressing aspects of a single dance movement, and Organism (1975), which draws an analogy between living tissues and modern cities.

Other films include: Dali/Bunel's funny and "shocking" avante garde classic, Un Chien Andalou (1929), Mogubgub's visual puns on a Shakespeare soliliquy, Enter Hamlet (1965), Clarke's poetic essays on bridges and on construction, Bridges Go Round (1958) and Skyscraper (1960), May's whimsical high contrast photography look at a girl with polka dot wings, Angel (1967), Mouris' look at Coney Island at all times of day and night and all seasons of the year, Coney (1975), Thatcher's surrealistic imagery which forms an Hommage to Magritte (1974), Conners' collage/montage commentary on sex and violence in the U.S., A Movie (1958), Lawder's grim single shot commentary on life in urban America,

Necrology (1969), Davino's witty stop action animation which plasters everything in sight with brightly colored designs, Pianissimo (1963), and Borowczyk's slow motion reassembling of a room destroyed by an explosion, Renaissance (1963).

This is a far more diverse group of films than was the most widely owned group. There are McLaren abstractions; there are films that offer "psychedelic" mind expanding experiences; there are films with humor, with clear themes and discernible subject matter. Most of these films could be expected to challenge and stimulate, yet with some exceptions, be fairly accessible to general audiences.

One might also note that many of the most widely owned films were distributed (although not always exclusively) by Pyramid Films. Indeed, if one excludes the McLarens which are distributed by International Film Bureau, one finds that fifteen of the remaining nineteen titles owned by between seven and twenty libraries were distributed by Pyramid. The merchandizing activities of this company, which specializes in unusual and quality films and which has directed much effort towards reaching the public library market, could be a factor in the wide ownership of these titles.

Films Owned by 2 to 4 Collections

A total of eighty-two different titles were owned by two to four collections. As expected, the strongest collections owned most of these films. The five largest experimental film collections owned a minimum of 20, a maximum of 51 and a median of 37 titles. The remaining seventeen collections owned from zero to a maximum of 15 titles. The median was only 3.

In this group, serious works by important, established avante garde filmmakers predominated. There were works by Hindle, Breer, Belson, Bartlett, Conner, Emshwiller, the Whitneys, Baille, Hugo, Broughton, Brakhage, Vanderbeek,

Mekas, Frampton, and Rimmer, avante garde classics by Leger, Clair, Watson/ Webber, and Deren, and five more McLaren films.

As a group, these works are more challenging for general audiences than the more widely owned titles.

Films Owned by a Single Library

Of the 154 titles found in a single collection, 128 were owned by the five largest collections, 13 were in the Suffolk County and Mid-Hudson systems, and 13 were dispersed among the remaining fifteen collections. Films in this group included both works by major avante garde artists and works by lesser known independent filmmakers.

Most and Least Widely Owned Filmmakers

Table V lists the filmmakers whose works were found in the largest number of libraries. Not surprisingly, these were largely the directors of the most widely owned films. Every collection included at least one McLaren; all but two included Braverman and DeDaunant. Among avante garde filmmakers, Jordan Belson had films in more than half the collections, and Scott Bartlett films were found in ten collections.

The 281 experimental films found in the catalogs included works by 126 different filmmakers. The filmmakers with the most titles on the list are ranked in Table VI. Norman McLaren led with twenty-six different films owned by a total of twenty-two libraries. Stan Brakhage films were owned by only four libraries, but he was represented by thirteen films. Similarly, only six libraries owned Bruce Conner films, but twelve of his films appeared on the list. Bruce Baille films were owned by four libraries. Nine titles were owned. There were also nine Jordan Belson titles on the list. These findings were partly due to a grant to Nassau County Library System specifically for the purchase of films by Brakhage, Conner, and Baille.

TABLE V

MOST WIDELY OWNED FILMMAKERS: FILMMAKERS REPRESENTED IN THE LARGEST NUMBER OF LIBRARY FILM COLLECTIONS

Filmmaker	Libraries Owning (n=22)	Titles Owned
1. McLAREN, NORMAN	22	(26)
2. DeDAUNANT, DENYS C.	20	(2)
3. BRAVERMAN, CHARLES	20	(4)
4. MOURIS, FRANK	17	(3)
5. THOMPSON, FRANCIS	13	(1)
6. BELSON, JORDAN	12	(9)
7. HARRIS, HILARY	11	(4)
8. JODOIN, REIN	10	(1)
9. BARTLETT, SCOTT	10	(5)
10. WHITNEY, JAMES	9	(2)
11. WHITNEY, JOHN	9	(8)
12. CLARKE, SHIRLEY	8	(2)
13. EMSHWILLER, ED	8	(5)
14. FOX, JAMES	7	(1)
15. KRAMER, JOSEPH	7	(1)
16. MOGUBGUB, FRED	7	(2)
17. HINDLE, WILL	7	(6)
18. DALI/BUNEL	6	(1)
19. DAVINO, CARMEN	6	(2)
20. MAY, DEREK	6	(2)
21. LAWDER, STANDISH	6	(5)
22. CONNER, BRUCE	6	(12)
23. CHASE, DORIS	5	(1)
24. BOROWCZYK, WALDEMAR	5	(1)
25. STAPP, PHILLIP	5	(1)
26. THATCHER, ANITA	5	(1)

TABLE VI

FILMMAKERS WITH THE LARGEST NUMBER OF DIFFERENT FILM TITLES OWNED BY THE LIBRARY SYSTEMS

Filmmaker	Titles Owned	Libraries Owning (n=22)
1. McLAREN, NORMAN	26	(22)
2. BRAKHAGE, STAN	13	(4)
3. CONNER, BRUCE	12	(6)
4. BELSON, JORDAN	9	(12)
5. BAILLE, BRUCE	9	(4)
6. WHITNEY, JOHN	8	(9)
7. BREER, ROBERT	8	(4)
8. HINDLE, WILL	6	(7)
9. BARTLETT, SCOTT	5	(10)
10. EMSHWILLER, ED	5	(8)
11. LAWDER, STANDISH	5	(6)
12. FISCHINGER, OTTO	5	(1)
13. BRAVERMAN, CHARLES	4	(20)
14. HARRIS, HILARY	4	(11)
15. BROUGHTON, JAMES	4	(5)
16. HUGO, IAN	4	(4)
17. SCHWARTZ, LILLIAN	4	(3)
18. FRAMPTON, HOLLIS	4	(3)

FILMMAKERS WITH 3 TITLES OWNED = 6
(Cowan, Deren, Griffin, Lye, Mouris, Vanderbeek)

FILMMAKERS WITH 2 TITLES OWNED = 21
(Aaron, Carey,T., Clair, Clarke, Davino, DeDaunant, Herbert,P., Johnston, Larkin, Laughlin, May, McLaughlin,D., Mekas, Mogubgub, Nelson,G., O'Neill, Smith, Watson, Whitney,M., Whitney,J.)

FILMMAKERS WITH 1 TITLE OWNED = 81
(including: Anger, Chase, Cocteau, Dali/Bunel, Fox, Jacobs, Leger, Menken, Nelson,R, Petersen, Richter, Sharits, Stehura, Thompson)

Table VII lists filmmakers whose works were found in only one library. In a few cases, these were local filmmakers who had directly approached the library with their work. Bob Cowan, whose films are in Brooklyn Public Library, is one such filmmaker.

Among the major avante garde artists whose works were found in only one collection were: Kenneth Anger, Ken Jacobs, Len Lye, Marie Menken, Sidney Petersen, Paul Sharits, and Harry Smith. For each of these artists, the single library owning their work was New York Public Library.

TABLE VII

FILMMAKERS WHOSE WORKS ARE OWNED BY A SINGLE LIBRARY

Filmmaker	Library (Films Owned)
ANGER, KENNETH	NYPL (1)
ARLYCK, RALPH	MH (1)
BORENSTEIN, JOYCE	NYPL (1)
BRAND, BILL	NYPL (1)
CAREY, PATRICK	CC (1)
CAREY, TOBE	MH (2)
COCTEAU, JEAN	NC (1)
COLMER, RAY	NYPL (1)
CORNWELL, BRUCE/KATHARINE	NC (1)
COWAN, BOB	BPL (3)
DEMOS, GARY	SC (1)
DEWITT, TOM	MH (1)
DONNELLY, TOM	SC (1)
EGGELING, VIKING	CC (1)
ENRICO, ROBERT	OC (1)
FISCHINGER, OTTO	NYPL (5)
FULTON, BOB	BPL (1)
GILIC. VLATKO	BPL (1)
GIORGIO, ROBERT	CC (1)
GRUENBERGER, JOHN	MY (1)
HERBERT, JAMES	NYPL (1)
HIRSCH, HY	NYPL (1)
HOOD, GEORGE	ST (1)
HUDINA, CHUCK	CC (1)
IRVINE, LOUVA	NYPL (1)
JACOBS, KEN	NYPL (1)
JORDAN, LARRY	NYPL (1)
JOST, JON	SC (1)
KAPLAN, ROBERT	NYPL (1)
KELLMAN, BRIAN	NCW (1)
KOBLAND, KEN	NYPL (1)
KYLER, YUDEL	NYPL (1)
LATEEF, AHMED	NYPL (1)
LOCKWOOD, TOM	Rch (1)
LYE, LEN	NYPL (3)
McDERMOTT, GERALD	BPL (1)
McLAUGHLIN, DAVID	NYPL (2)
McLAUGHLIN, TOM	Rch (1)
MENKEN, MARIE	NYPL (1)
MITRY, JEAN	NYPL (1)
NELSON, ROBERT	NYPL (1)
O'NEILL, PATRICK	NYPL (2)
PETERSEN, SIDNEY	NYPL (1)
RAZUTIS, AL	NYPL (1)
RICHTER, HANS	NYPL (1)
RODAN, KIETH	NYPL (1)
RUDOLPH, KEN	OC (1)
SCHNEIDER, ALAN	NC (1)
SEAWRIGHT, JAMES	NYPL (1)
SEGAL, STEVE	OC (1)
SHARITS, PAUL	NYPL (1)
SHEPARD, TIM	NYPL (1)
SHEPARD, R.N	NYPL (1)
SMITH, HARRY	NYPL (2)
SPOECKER, PETER	Rch (1)
STEHURA, JOHN	MY (1)
STEINER, RALPH	NYPL (2)
STITT, BILL	CC (1)
STRAND, CHICK	Rch (1)
TORICELLI, UGO	SA (1)
WATERMAN, STANTON	BPL (1)

NYPL	= 30	(New York Public)
BPL	= 5	(Brooklyn Public)
CC	= 5	(Chautauqua-Cattaraugus)
Rch	= 4	(Rochester-Monroe)
MH	= 3	(Mid-Hudson)
NC	= 3	(Nassau)
SC	= 3	(Suffolk)
OC	= 3	(Onondaga)
MY	= 2	(Mid-York)
NCW	= 1	(North Country)
SA	= 1	(Southern Adirondak)
ST	= 1	(Southern Tier)

III. ANALYSIS OF CIRCULATION RECORDS

The researcher personally visited twelve collections to obtain recent circulation statistics for experimental films. This usually involved analyzing booking cards to obtain 1978 circulation statistics. In cases where 1978 cards were unavailable, January to June 1979 bookings were tallied and multiplied by two. Smaller collections were contacted by phone and the help of the film librarians was enlisted to obtain this data. The extreme difficulty involved in reaching the headquarters of the Suffolk County and Mid-Hudson systems by public transportation caused the researcher to interview these film librarians by telephone. Since these collections owned a substantial number of relevant titles, it was felt that the researcher could not reasonably impose the work of searching so many records on the librarians. Thus, statistics for these collections were not acquired. It was felt that data from other collections would be adequate to characterize the status of experimental films in public libraries of New York State. This is probably true, but, in retrospect, the researcher feels he should have expended the extra efforts necessary to acquire this data. While New York Public Library was visited in person, circulation records were not available for examination.

Appendix II indicates recent circulation for each title in systems from which statistics were obtained. Sometimes booking cards were missing; sometimes a film had only recently been acquired so that a full years statistics were not available; sometimes a title had been removed from circulation for repair or to await replacement footage. This accounts for the lacunae in the data.

Circulation Patterns Over a Period of Years

Most collections did not maintain retrospective circulation statistics for individual titles in the collection. Exceptions were the Mid-York and Nassau County systems.

Table VIII summarizes circulation of experimental films at the Mid-York System for the years 1972 to 1978. Several observations may be made:

1. Only two titles had been added since 1972. This would suggest limited development of the experimental collection since that time. Six films are from the fourteen most widely owned titles. Of these, only Frank Film was not owned in 1972. This would lend support to the hypothesis that the most widely owned experimental titles were added to most collections in the sixties or early seventies.
2. There has been a clear and severe decline in circulation of experimental films at the Mid-York System since 1972. In 1972, all of the experimental films owned circulated at least ten times; 73% circulated twenty or more times. In 1978, only 23% of these films circulated ten or more times, and none circulated more than twenty times.

Does the decline in circulation reflect a growing disinterest in experimental films among the general population and a retreat from the adventuresome spirit of the late sixties? This seems quite possible. One may note that the newer experimental films - the two added since 1972 - have never achieved a volume of circulation anywhere near the earlier statistics. One may also note that the greatest decline in circulation was evidenced in Onset, Para 1000, and Lapis, works that reflect the late sixties interest in psychedelic films. On the other hand, it should be noted that overall circulation of Cibernetik 5.3 increased rather then declined during the post-1972 period. Also, a semi-psychedelic film, Omega, showed the highest circulation of any experimental film in 1978. (Omega does have a strong story line and a discernible theme.)

Another observation should be made:

3. Recent circulation is not always indicative of how well a film has circulated in the past nor of how well it will circulate in the future. This should be kept in mind when analyzing data in Appendix II.

TABLE VIII

THE CIRCULATION OF EXPERIMENTAL FILMS IN THE MID-YORK LIBRARY SYSTEM, 1972-1978

	Circulation						
	19 72	19 73	19 74	19 75	19 76	19 77	19 78
Omega	29	22	25	15	8	11	15
Neighbors	36	20	27	28	17	11	14
A Chairy Tale	25	17	19	17	19	11	13
Cibernetik 5.3	10	6	18	14	18	17	9
Off/On	26	20	20	13	11	6	9
Dream of Wild Horses	24	17	21	19	14	10	8
Pas De Deux	17	14	10	10	5	12	8
N.Y., N.Y.	15	9	11	12	9	8	5
Lapis	28	17	26	10	10	9	4
Medina						4	3
Frank Film					5	0	3
Onset	25	14	13	10	12	7	2
Para 1000	23	17	18	9	15	7	2

	Ten or More Circulations			Twenty or More Circulations	
	No.		Percent	No.	Percent
1972	11	(out of 11)	100%	8	73%
1973	9	(11)	82%	3	27%
1974	11	(11)	100%	5	45%
1975	10	(11)	91%	1	9%
1976	8	(12)	67%	none	
1977	6	(13)	46%	none	
1978	3	(13)	23%	none	

It should be observed that there was substantial fluctuation in circulation among the titles in the Mid-York collection. Omega had the highest circulation of all in 1978, but it was one of the lowest circulators in 1976. Pas De Deux circulated five times in 1976 and twelve times in 1977. Recent circulation statistics are useful but not infallible aids in characterizing overall utilization of experimental films.

Year by year circulation statistics were available for ninety-nine experimental films in the Nassau County collection. Data collected are presented in Table IX. The following observations may be made:

1. The collection owned eleven of the fourteen most widely owned films. Seven were in the collection in 1973. Two Bravermans, Frank Film, and N.Y., N.Y. were added subsequently.
2. Of the ninety-nine films for which statistics were collected, thirty-eight appear to have been in the collection in 1973. The greatest growth in the experimental film collection appears to have been 1976-77 when the titles listed grew from fifty-eight to ninety-two (a 90% increase). It was at this time that many of the more avante garde works by major filmmakers were added to the collection. However, of the twenty-three films that circulated ten or more times in 1978, only three - Conner's Marilyn Monroe film, Five Times Marilyn, the Dali/Bunel classic Un Chien Andalou, and Conner's Looking for Mushrooms, were added after 1975. This would seem to reflect a lower demand for the more avante garde titles. It should be noted that there was an audience for such films, however. All circulated at least once in the period 1977-1978.
3. Again, there is evidence of substantial fluctuation in the circulation of individual titles. World circulated only once in 1978, but it circulated eleven times in 1977.

TABLE IX

THE CIRCULATION OF EXPERIMENTAL FILMS IN THE NASSAU COUNTY LIBRARY SYSTEM, 1973-1978

	Circulation					
	19 73	19 74	19 75	19 76	19 77	19 78
Bravermans Condensed Cream of Beatles	-	-	35	34	32	39
A Chairy Tale	53	69	49	40	40	31
Hen Hop	-	-	31	34	29	29
Fall of the House of Usher	-	34	28	20	19	26
Frank Film	-	-	25	25	20	24
The Sixties	27	27	27	24	23	22
American Time Capsule	-	-	35	20	20	19
Fiddle De Dee	23	19	14	18	16	18
Organism	-	-	-	18	23	18
Blinkety Blank	23	20	15	12	12	17
Dream of Wild Horses	24	26	21	15	14	15
Five Times Marilyn	-	-	-	-	-	15
Lines Horizontal/Vertical	-	-	14	12	7	13
Un Chien Andalou	-	-	-	-	-	13
Allures	22	17	17	8	15	12
The Big Shave	28	21	21	16	14	12
Dangling Participle	24	18	23	10	8	12
Looking For Mushrooms	-	-	-	-	6	12
Ai (Love)	14	17	18	9	11	11
Report	-	11	18	20	14	11
Yantra	17	18	13	14	6	11
Ballet Mecanique	-	-	15	18	5	10
Watersmith	-	12	19	12	11	10

TABLE IX (page 2)

	Circulation					
	19 73	19 74	19 75	19 76	19 77	19 78
Blood of a Poet	-	-	-	-	-	9
Hommage to Magritte	-	-	-	13	13	9
Light	-	-	-	-	5	9
Meditation	-	-	-	-	5	9
N.Y., N.Y.	-	-	-	16	11	9
Pas De Deux	26	23	14	13	10	9
Pianissimo	-	-	-	-	6	9
Angel	17	17	15	8	12	8
Begone Dull Care	8	16	10	7	8	8
Enter Hamlet	19	19	7	7	10	8
Study in Choreography for Camera	-	-	-	-	2	8
Crossroads	-	-	-	-	4	7
Entr'acte	-	13	20	14	12	7
Experiments in Motion Graphics	13	11	15	11	13	7
Glory Glory	-	-	-	12	10	7
Moon 69	19	18	18	9	9	7
Mosaic	13	13	10	10	9	7
Permutations	13	11	15	11	13	7
Highway	10	10	7	2	3	6
A Movie	14	14	15	10	16	6
Necrology	15	13	13	11	8	6
Notes on a Triangle	14	13	11	9	8	6
Totem	8	8	16	10	5	6
Vivian	-	-	-	-	-	6
Canon	16	16	12	7	10	5
5:10 to Dreamland	-	-	-	-	2	5

	Circulation					
	19 73	19 74	19 75	19 76	19 77	19 78
Go Slow on the Brighton Line	3	11	8	4	4	5
GooGoPlex	-	-	3	11	13	5
Rendezvous	-	-	-	-	-	5
To Parsifal	-	-	-	9	9	5
Window Water Baby Moving	-	-	-	-	3	5
Ballet Adagio	-	-	-	11	8	4
Cosmic Ray	-	-	-	-	3	4
Dance Chromatic	16	7	7	2	5	4
Mixummer Daydream	14	10	3	1	1	4
Navajo Rainchant	-	-	-	-	-	4
Quixote	-	-	-	-	1	4
Relativity	27	15	16	16	7	4
Symmetry	13	6	7	11	12	4
Yin Hsein	-	-	-	-	3	4
Bridges Go Round	-	-	-	-	4	3
Cassis	-	-	-	-	3	3
Castro Street	3	11	13	9	10	3
Gulls and Buoys	-	-	-	-	2	3
High Kukus	-	-	-	-	2	3
Night Cats	-	-	-	-	4	3
Off/On	13	15	15	6	5	3
Pastorale d'Ete	12	11	8	3	5	3
Seven Bridges of Konigsberg	0	0	6	4	5	3
All My Life	-	-	-	-	5	2
Breath Death	-	-	2	6	8	2
Door	-	-	-	-	0	2
Mass for the Dakota Sioux	-	-	-	-	1	2

TABLE IX (page 4)

	Circulation					
	1973	1974	1975	1976	1977	1978
Quick Billy	-	-	-	-	2	2
Short and Suite	8	12	1	4	1	2
This is It	-	-	-	-	3	2
Valentin de las Sierras	-	-	-	-	3	2
Billabong	4	10	8	6	2	1
Breakaway	-	-	-	-	1	1
Dog Star Man	10	15	17	9	8	1
Fire of Waters	-	-	-	-	-	1
Generation	7	7	7	9	3	1
Mr Hayasmi	-	-	-	-	3	1
Notes on the Circus	-	-	-	-	1	1
Permian Strain	-	-	-	-	1	1
Riddle of Lumen	-	-	-	-	1	1
Serenal	6	4	1	1	2	1
Serpent	-	-	10	5	2	1
Tung	-	-	-	-	3	1
White Rose	-	-	-	-	2	1
Wonder Ring	-	-	-	-	2	1
World	-	-	13	16	11	1
The Dead	-	-	-	-	1	0
Mothlight	-	-	-	-	3	0
Peacable Kingdom	-	-	-	-	3	0
Sol	-	-	-	-	2	0

TABLE IX (page 5)

	Ten or More Circulations No.		Percent	Twenty or More Circulations No.	Percent
1973	29 (out of	38)	76%	10	26%
1974	36 (	42)	86%	7	17%
1975	38 (	52)	73%	11	21%
1976	34 (	58)	59%	8	14%
1977	31 (	92)	34%	7	8%
1978	23 (	99)	23%	6	6%
1978 Circulation of Titles Available in:					
1973	10 (out of	38)	26%	2	5%
1974	13 (	42)	31%	3	7%
1975	19 (	52)	37%	6	12%
1976	20 (	58)	34%	6	10%
1977	21 (	92)	23%	6	7%
1978 Circulation of Titles Added Since:					
1973	13 (out of	61)	21%	4	7%
1974	10 (	57)	18%	3	5%
1975	4 (	47)	9%	-	
1976	3 (	41)	7%	-	
1977	2 (	7)	29%	-	

Percentage of Titles Circulating Ten or More Times in 1978 Available in:		Twenty or More Times
1973	(n=10) 43%	(n=2) 33%
1974	(n=13) 57%	(n=3) 50%
1975	(n=19) 83%	(n=6) 100%
1976	(n=20) 87%	(n=6) 100%
1977	(n=21) 91%	(n=6) 100%

4. There does seem to be an overall pattern of somewhat diminished volume of demand for experimental films, although the evidence is not nearly so strong as in the Mid-York statistics. True, 73% of the experimental films owned in 1973 circulated ten or more times, while only 23% of the titles owned in 1978 did so. However, the latter was a much larger collection and one that included many more challenging works. Of the twenty-three titles that circulated ten or more times in 1978, ten (43%) had been available in 1973, and twenty (87%) had been in the collection in 1975 prior to the near doubling of experimental resources.

   However, even if one eliminates newer titles, one finds diminishing use. Of the thirty-eight titles in the collection in 1973, twenty-nine (76%) circulated ten or more times in 1973, while only ten (26%) did so in 1978. Of the fifty-two titles available in 1975, thirty-eight (73%) circulated ten or more times in 1973, while only nineteen (37%) did so in 1978.

Relative Circulation of Widely Owned Films in Studied Collections

In order to have a basis for comparing circulation of widely owned experimental films in the various collections, the median circulation for each of the 45 experimental films owned by between 5 and 20 collections was calculated. For each collection, the number of films it owned which had circulated at or above the median circulation and the number which had circulated below the median was tallied. A ratio was then determined in which 1.00 meant that all titles owned had circulated at or above the median; .50 meant the number circulating at or above equalled the number circulating below the median. A ratio of less than .50 meant below median circulation exceeded at or above median circulation. The results are reported in Table X.

TABLE X

A COMPARISON OF OVERALL CIRCULATION OF WIDELY OWNED EXPERIMENTAL FILMS (Films Owned by 5 to 20 Libraries) IN THE COLLECTIONS STUDIED

	Recent Circulation of Widely Owned Films		
	Circulation Equal to or Above Median (A)	Circulation Below Median (B)	Ratio: A / A+B
Niagara Falls/Nioga	7 films	0 films	1.00
Nassau County	31	2	.94
Upper Hudson	11	2	.85
Ramapo Catskill	9	2	.82
Westchester County	7	2	.78
Chautauqua-Cattaraugus	20	6	.77
Southern Adirondak	5	2	.71
Rochester Public/Monroe	26	11	.70
Wayne and Ontario	7	3	.70
Buffalo and Eire	10	5	.67
Onondaga County	11	6	.65
Mid-York	5	4	.56
			(.50)
Brooklyn Public	13	22	.37
Mohawk Valley	5	11	.31
Four County	3	7	.30
Finger Lakes	2	5	.29
Southern Tier	2	8	.20
North Country	2	9	.18
Clinton, Essex, Franklin	1	12	.08

In looking at these statistics, one must bear in mind that some collections own only a very small number of experimental films. Thus, borrowers interested in this kind of film have few to choose from and utilization of these films is high. This may be the case in regard to Niagara Falls Public Library (1.00) which owned only seven titles all of which circulated at or above the median.

Other smaller collections that exhibited above average overall circulation were: Upper Hudson (.85), Ramapo Catskill (.82), Westchester (.78), and Southern Adirondack (.71). These systems should probably consider strengthening their experimental film collections, since there is evidence of patron demand for well chosen titles in this category.

Among the collections with large numbers of experimental films, Nassau County showed very high overall circulation (.94). Chautauqua-Cattaraugus (.77) and Rochester (.70) also performed well. On the other hand, circulation at Brooklyn Public (.37) was generally below the median. This could be explained by the changing nature of that New York City borough. Like other boroughs, it has experienced migration of better educated residents to suburban areas. As a result, the population includes a larger proportion of working class and inner city individuals who are less likely to be interested in "film as art" than the wealthier, better educated residents of Nassau County. Another factor could be the ability of residents to borrow films from New York Public Library. Since there is no service through the branches in either system, better educated Brooklyn residents who work at professional and white collar jobs in Manhattan might find it easier to borrow from New York Public's Collection. Finally, the large number of experimental films in the Brooklyn collection offers borrowers a wide choice. This could reduce the circulation of individual titles.

It may be noted that most of the systems with relatively high ratios were in urban areas (Niagara Falls, Albany, Rochester, Buffalo, Syracuse), or in the

near or distant suburbs of large cities. On the other hand, low circulation ratios were seen in the more remote sections of the state - Four County (.30), Finger Lakes (.29), Southern Tier (.20), North Country (.18) and Clinton, Essex, Franklin (.08). Chautauqua-Cattaraugus (.77) was a marked exception to this pattern. The high ratio here was probably due to the film librarian's enthusiasm for experimental films and the department's consequent promotion of them to library patrons.

Recent Circulation Statistics for Films Owned by Four to Twenty Collections

Tables XI and XII report circulation of experimental films owned by ten to twenty and five to nine collections respectively. It will be noted that the medians for the fourteen most widely owned titles ranged from 4 to 34 (median = 10) and for the thirty-one next most widely owned titles from 1.5 to 15 (median = 4.5). If we look at Table XIII, for the twenty-two titles owned by four collections, we find the medians ranged from 1 to 10 (median = 3.25).

Thus, as a group, the fourteen most widely owned films were also the most active in terms of overall volume of circulation. Most active were the Bravermans and McLaren's two live-action humorous films. Least active was Frank Film - a film which was previously cited as the title within this group most likely to be challenging to general audiences.

One must note also that there was very great variation between collections in regard to how well a specific title circulated.

The circulation records for Frank Film show that, despite a very low median circulation of only 4, the film circulated 25 times in Nassau County and 16 times in Westchester County - two New York City suburbs. It also circulated 11 times in the relatively rural Wayne and Ontario County Systems. Furthermore, retrospective circulation records show that Frank Film consistently circulated more than twenty times a year in the Nassau System. One could speculate that this

TABLE XI

RECENT CIRCULATION OF THE FOURTEEN MOST WIDELY OWNED FILMS[1]

	Range	Median	Mean
Condensed Cream of Beatles	18 to 45 (=27)	34	30.4
A Chairy Tale	6 to 62 (=56)	20	24
Televisionland	2 to 27 (=25)	15.5	13.5
The Sixties	4 to 25 (=21)	12	12.6
Neighbors	6 to 38 (=32)	10	13
American Time Capsule	2 to 21 (=19)	10	10.7
Fiddle De Dee	4 to 18 (=14)	10	10.1
Dream of Wild Horses	1 to 22 (=21)	10	10
Dance Squared	2 to 14 (=12)	9	8.9
Begone Dull Care	1 to 12 (=11)	8	7.8
N.Y., N.Y.	2 to 9 (=7)	6.5	5.7
Pas De Deux	0 to 17 (=17)	6	6
Notes on a Triangle	2 to 8 (=6)	5	5.8
Frank Film	1 to 24 (=23)	4	6.6

[1] For 1978 or estimated equivalent

TABLE XII

RECENT CIRCULATION OF FILMS OWNED BY FIVE TO NINE COLLECTIONS (n=31)

	Range	Median	Mean
Hen Hop	5 to 29 (=24)	15	13.7
Un Chien Andalou	6 to 18 (=12)	11	11.4
Coney	4 to 14 (=10)	9.5	9.3
Allures	2 to 15 (=13)	9.5	8.5
Pianissimo	2 to 10 (=8)	9	7
Blinkety Blank	3 to 17 (=14)	8.5	9.3
A Movie	2 to 10 (=8)	7.5	6.8
Experiments in Motion Graphics	4 to 10 (=8)	7	7
Enter Hamlet	4 to 8 (=4)	7	6.6
Omega	3 to 15 (=12)	6.5	8.2
Liquid Jazz	4 to 12 (=8)	6	7
Highway	2 to 8 (=6)	6	5
Ballet Adagio	2 to 11 (=9)	5.5	6
Circles II	5 to 6 (=1)	5.5	5.5
Mosaic	3 to 7 (=4)	5.5	5.2
Lines Horizontal/ Lines Vertical	1 to 13 (=12)	4.5	5.8
Canon	3 to 11 (=8)	4.5	5.8
Moon 69	1 to 8 (=7)	4.5	4.5
Hommage to Magritte	0 to 9 (=9)	4.5	4.5
Organism	2 to 18 (=16)	4	7
Angel	4 to 8 (=4)	4	5.3
Lapis	2 to 7 (=5)	4	4.6
Off/On	1 to 9 (=8)	3	4
Necrology	2 to 6 (=4)	3	3.7
Skyscraper	2 to 6 (=4)	3	3.6
Renaissance	2 to 4 (=2)	3	3
Symmetry	2 to 4 (=2)	3	3
Bridges Go Round	1 to 4 (=3)	3	2.8
Nine Variations on a Dance Theme	0 to 10 (=10)	2	2.8
Permutations	0 to 7 (=7)	2	2.8
Le Merle	0 to 6 (=6)	1.5	2.3

TABLE XIII

RECENT CIRCULATION OF FILMS OWNED BY FOUR COLLECTIONS (n=22)

	Range	Median	Mean	Collections Providing Statistics
Report	9 to 11 (=2)	10	10	(2)
Cosmos	7 to 9 (=2)	8	8	(3)
Synchromy	1 to 8 (=7)	7	5.3	(3)
Meditation	4 to 9 (=5)	6.5	6.5	(2)
Crystals	2 to 9 (=7)	6.5	5	(3)
Now That the Buffalo's Gone	5 to 7 (=2)	6	6	(2)
Navajo Rainchant	4 to 7 (=3)	5.5	5.5	(2)
Opening Speech	5 to 6 (=1)	5.5	5.5	(2)
Totem	3 to 6 (=3)	4	4.3	(3)
Relativity	0 to 4 (=4)	4	2.7	(3)
Watersmith	1 to 10 (=9)	3.5	4.5	(4)
Stars and Stripes	0 to 11 (=11)	3	3.8	(4)
Spheres	2 to 6 (=4)	3	3.7	(3)
Serpent	1 to 4 (=3)	3	2.7	(3)
Primordium	0 to 4 (=4)	3	2.5	(4)
World	1 to 4 (=3)	2.5	2.5	(2)
Corrida Interdite	2 to 4 (=2)	2	2.7	(3)
Medina	2 to 3 (=1)	2	2.3	(3)
Mothlight	0 to 4 (=2)	2	2	(2)
Syrinx and Cityscape	0 to 4 (=4)	2	2	(4)
Serenal	1 to 1 (=0)	1	1	(3)
Billabong	1 to 1 (=0)	1	1	(2)

was attributable to the sophisticated, well educated clientele of Nassau and Westchester. One might also ask whether the catalog annotations did not contribute to the film's popularity. The Nassau annotation, to which the Wayne/Ontario annotation was very similar, read:

> A film made by Frank Mouris consisting of 11,592 collage shots. This flood of visual images is the content of Frank's life as revealed by the sound track; a brilliant montage complementing the stream-of-consciousness dialogue. A very personal, unforced story about growing up in America and a most compelling feat of film animation.

Annotations in collections where the film circulated less well generally did not make the work sound as exciting or imply as many diverse possible uses. One example read:

> Frank Film is a frank film about the filmmakers life as well as the collective life of America.. The viewer is inundated by a continuous flow of objects which seem to merge and flow into one another as Mr. Morris recounts the significant events in his life.

This is a good, accurate description of the film, but it does not make it seem as likely to be an exciting, enjoyable experience as does the Nassau annotation.

It must be admitted that a comparison of annotations for other titles with great variations in use (e.g. Pas De Deux) did not show as much difference in high and low circulation collections. Still, the potential of an annotation for motivating patrons to borrow a film must be recognized.

Table XIV lists experimental films owned by four to twenty collections with a median circulation of 5.5 or greater. (Thirty-four out of sixty-seven films were in this category.) One finds that the highest circulation was exhibited by Braverman and McLaren films, Un Chien Andalou, Dream of Wild Horses, Report, A Movie, Coney and Pianissimo. These are films with implicit appeal for general audiences. Somewhat surprizing was the number of Jordan

TABLE XIV

EXPERIMENTAL FILMS OWNED BY FOUR TO TWENTY COLLECTIONS WITH A MEDIAN CIRCULATION OF 5.5 OR GREATER

Median		Mean	Collections Owning	Collections Providing Statistics
34	Condensed Cream of Beatles	30.4	11	(9)
20	A Chairy Tale	24	20	(17)
15.5	Televisionland	13.5	10	(8)
15	Hen Hop	13.7	8	(7)
12	The Sixties	12.6	11	(9)
11	Un Chien Andalou	11.4	8	(5)
10	Neighbors	13	17	(14)
10	American Time Capsule	10.7	15	(12)
10	Fiddle De Dee	10.1	10	(8)
10	Dream of Wild Horses	10	19	(16)
10	Report	10	4	(2)
9.5	Coney	9.3	6	(4)
9.5	Allures	8.5	8	(6)
9	Dance Squared	8.9	13	(11)
9	Pianissimo	7	5	(3)
8.5	Blinkety Blank	9.3	5	(4)
8	Cosmos	8	4	(3)
8	Begone Dull Care	7.8	12	(9)
7.5	A Movie	6.8	5	(4)
7	Experiments in Motion Graphics	7	5	(3)
7	Enter Hamlet	6.6	7	(5)
7	Synchromy	5.3	4	(3)
6.5	Omega	8.2	7	(6)
6.5	Meditation	6.5	4	(2)
6.5	N.Y., N.Y.	5.7	13	(10)
6.5	Crystals	5	4	(3)
6	Liquid Jazz	7	7	(4)
6	Pas De Deux	6	20	(16)
6	Highway	5	7	(5)
5.5	Ballet Adagio	6	8	(6)
5.5	Circles II	5.5	5	(4)
5.5	Navajo Rainchant	5.5	4	(2)
5.5	Opening Speech	5.5	4	(2)
5.5	Mosaic	5.2	9	(6)

Belson films (Allures, Cosmos, and Meditation). These cosmic abstractions are among the most avante garde of the titles on the list. Some film librarians reported they were used on children's programs as exciting visual experiences.

Table XV lists films owned by these collections which had ten or more circulations in at least one collection. Most of these titles also had median circulations of 5.5 or greater. Titles that did not were Frank Film, Lines Horizontal/Lines Vertical, Canon, Organism, Nine Variations on a Dance Theme, Watersmith, and Stars and Stripes.

Low circulation was exhibited by the titles listed in Table XVI, none of which had more than four circulations in any collection. Included were works by Borowczyk, Stapp, Clarke, Emshwiller, Bartlett, Pantzer, Belson, DeDaunaunt, Brakhage, Larkin, McLaren (Serenal), and Hindle. Poetic essays predominate on this list. (One might note that World, the Belson film, circulated more than ten times at Nassau County System in 1977.) It should be noted that all sixty-seven films owned by four or more collections exhibited some use although ten titles did have zero circulation in at least one collection. This tends to support the proposition that there is an audience for experimental films within the state, but that it is not necessarily large for certain titles and in certain communities. A further possibility is that a large audience does exist among groups and individuals in these communities who do not presently use public library film resources.

Recent Circulation Statistics for Films Owned by One to Three Collections

Considering the amount of variation that can exist from collection to collection and year to year, one must be cautious when making generalizations about titles owned by only one or several collections. A title which performed poorly in one collection might be in demand in another collection or in a different year.

TABLE XV

EXPERIMENTAL FILMS OWNED BY FOUR TO TWENTY COLLECTIONS WHICH HAD TEN OR MORE RECENT CIRCULATIONS IN AT LEAST ONE COLLECTION

Condensed Cream of Beatles (Braverman)
A Chairy Tale (McLaren)
Televisionland (Braverman)
The Sixties (Braverman)
Neighbors (McLaren)
American Time Capsule (Braverman)
Fiddle De Dee (McLaren)
Dream of Wild Horses (DeDaunant)
Dance Squared (McLaren)
Begone Dull Care (McLaren)
Pas De Deux (McLaren)
Frank Film (Mouris)
Hen Hop (McLaren)
Un Chien Andalou (Dali/Bunel)
Coney (Mouris)
Allures (Belson)
Pianissimo (Davino)
Blinkety Blank (McLaren)
A Movie (Conner)
Experiments in Motion Graphics (Whitney)
Omega (Fox)
Liquid Jazz (Kramer)
Ballet Adagio (McLaren)
Lines Horizontal/Lines Vertical (McLaren)
Canon (McLaren)
Organism (Harris)
Nine Variations on a Dance Theme (Harris)
Report (Conner)
Watersmith (Hindle)
Stars and Stripes (McLaren)

TABLE XVI

EXPERIMENTAL FILMS OWNED BY FOUR TO TWENTY COLLECTIONS WHICH HAD NO MORE THAN FOUR RECENT CIRCULATIONS IN ANY COLLECTION

Renaissance (Borowczyk)
Symmetry (Stapp)
Bridges Go Round (Clarke)
Relativity (Emshwiller)
Serpent (Bartlett)
Primordium (Pantzer)
World (Belson)
Corrida Interdite (DeDaunant)
Medina (Bartlett)
Mothlight (Brakhage)
Syrinx and Cityscape (Larkin)
Serenal (McLaren)
Billabong (Hindle)

Data were available for 137 titles owned by one to three collections. Despite great variation in the circulation of individual titles, there were proportionately many more low circulation titles in this group than there were among the widely owned titles.

Only eighteen titles (13%) circulated ten or more times in at least one collection. These are listed in Table XVII. On the list are a McLaren abstract film, Boogie Doodle (Brooklyn = 10 circ; Rchstr = 4); two silent avante garde classics, Ballet Mecanique (Nassau = 10; Rchstr = 8) and Fall of the House of Usher (Nassau = 26; Rchstr = 8); Sound of One (Brooklyn = 10), a Scott Bartlett film which may owe its high use to the catalog annotation which emphasized the subject matter was Tai Chi Chuan; Emshwiller's Thanatopsis (Rchstr = 10); Conner's psychedelic Looking for Mushrooms (Nassau = 12) and his Marilyn Monroe film Five Times Marilyn (Nassau = 15); the satiric The Big Shave (Nassau = 12); the abstract computer generated Yantra (Nassau = 11; Rchstr = 3); a satire of education, Dangling Participle (Nassau = 12; Brooklyn = 8); a film about cats, Cat Film for Katie and Cynnie (Chau-Catt = 11); a witty construction of horses shapes through different media, Horse Flickers (Chau-Catt = 17); and another computer produced abstract film, UFOs (Chau-Catt = 15). Allegro Ma Troppo (Onondaga = 10) provides a nervous view of Paris; Boquet (Onondaga = 11) soars above fields of flowers; Pandora's Box (Onondaga = 10) is a witty and eclectic animated film; Rendezvous (Four County = 12; Nassau = 5) recreates a mad dash through Parisian traffic. Also among these films was a laser generated abstraction, Laserimage (Wayn-Ont = 12; Rchstr = 9; NthCty = 4). Most of these films would be accessible and of interest to large portions of the general public. Some have subject matter with inherent appeal - cats, horses, flowers, humor, Marilyn Monroe, speeded up action journeys through foreign locales, and Tai Chi Chuan.

TABLE XVII

EXPERIMENTAL FILMS OWNED BY ONE TO THREE COLLECTIONS WHICH HAD TEN OR MORE RECENT CIRCULATIONS IN AT LEAST ONE COLLECTION

Ballet Mecanique (Leger)
Fall of the House of Usher (Watson/Webber)
Laserimage (Dryer)
Rendezvous (LeLouche)
Yantra (Whitney)
Boogie Doodle (McLaren)
Dangling Participle (Lawder)
Allegro Ma Troppo (Enrico)
The Big Shave
Boquet (Rudolph)
Cat Film for Katie and Cynnie (Lawder)
Five Times Marilyn (Conner)
Horse Flickers (Stitt)
Looking for Mushrooms (Conner)
Pandoras Box (Segal)
Sound of One (Bartlett)
Thanatopsis (Emshwiller)
UFOs (Schwartz)

It will be noted that Nassau County had the highest number of 10+ circulations, and Chautauqua-Cattaraugus and Onondaga the next highest numbers. Nassau has a well-educated, culturally aware clientele. Chautauqua-Cattaraugus is a system in a rural area which has actively promoted experimental films to its clientele and which has a large number of such films. Onondaga is a collection which emphasizes films with wide general appeal, and the films acquired have been selected primarily for their entertainment value.

Of the one-hundred-thirty-seven experimental films owned by one to three collections for which statistics were available, fifty-two (38%) circulated no more than two times in any collection; another thirty-three (24%) circulated no more than three or four times. Fifty-two (38%) circulated five or more times in at least one collection. (As noted previously, eighteen (13%) circulated at least ten times.)

Table XVIII lists titles circulating no more than two times in any collection. Among the films on this list are works by filmmakers who also had titles on the high circulation lists. Included are: two McLaren abstractions; three Bruce Conner films, including a satire of religion and a study of the relationship between art and artist; a Hilary Harris film which is considerably more abstract than more popular works by this artist; and Lot in Sodom, a film by Watson/Webber, whose version of Poe's Fall of the House of Usher circulated heavily in Nassau County. Lot in Sodom tells the biblical story using highly stylized "semi-erotic tableux".

Also on this list of low circulating films are many serious, highly respected works by such important avante garde filmmakers as Deren, Broughton, Baille, Vanderbeek, Brakhage, Hindle, Rimmer, John Whitney, Mekas, and Eggeling. Films on this list tend to be more difficult or on less appealing themes than high circulation titles. Meshes of the Afternoon is a dream like and mysterious

meditation on loneliness, frustration, sex, death; This is It is a zen poem read to the imagery of a small naked boy playing with a red ball; La Divina juxtaposes Dore engravings with the activities of a car wash to show a sedan being "purged of its sins and ascending to heaven"; Evolution of the Red Star uses bright pulsating colors and electronic sound to present the star motif in all its permutations; Variations on a Cellophane Wrapper uses experimental devices to alter the image of a factory worker unrolling a sheet of cellophane; Chinese Fire Drill features a shaggy haired man cataloging thousands of IBM cards to present a parable on waste, loneliness, and chaos in an unorderable universe; In Continuo deals with blood and violence in a slaughterhouse; The Presence employs the style of Japanese woodblocks to study the "insect as being", Valentin de las Sierras presents a collage of skin, eyes, knees, sun, horses, etc. to depict the essence of a Mexican town. These are exciting, worthwhile films, but their recent circulation in the collections for which statistics were available suggests low demand for them among traditional film borrowers.

In terms of ownership, twenty-two of these fifty-two low circulation films were owned by Nassau County. Nassau County has a highly sophisticated clientele and demand for the more widely owned experimental films is very good. However, even here, these more challenging titles circulated poorly.

To give some idea of the thirty-four titles which were moderately active - circulating at least five times in some collection but no more than nine times in any collection - descriptions of randomly selected titles follow. This is given to provide a basis for comparing moderately active films with the high and low circulation titles owned by one to three collections already described.

TABLE XVIII

EXPERIMENTAL FILMS OWNED BY ONE TO THREE COLLECTIONS WHICH HAD NO MORE THAN TWO RECENT CIRCULATIONS IN ANY COLLECTION FOR WHICH STATISTICS WERE AVAILABLE

Concerto Flamenco (Amar)
Exchanges (Camie)
Generation (Harris)
Meshes of the Afternoon (Deren)
Short and Suite (McLaren)
This is It (Broughton)
Tung (Baille)
All My Life (Baille)
Breath Death (Vanderbeek)
The Dead (Brakhage)
La Divina (O'Connor)
Dog Star Man (Brakhage)
Evolution of the Red Star (Beckett)
FFFTCM (Hindle)
Free Fall (Lipsett)
Testament (Broughton)
Variations on a Cellophane Wrapper (Rimmer)
Waterscape (Hymowitz)
Bashert/Pated (Kellman)
Breakaway (Conner)
Celery Stalks at Midnight (Whitney)
Chinese Fire Drill (Hindle)
Cria (Whitney)
Diamond 4
Door (Brakhage)
Evocation (Cowan)
In Continuo (Gilic)
Lot in Sodom (Watson/Webber)
Mass for the Dakota Sioux (Baille)
Matrix (Whitney)
Microsecond (McLaughlin)
Mr. Hayasmi (Baille)
Moments Spent (McDermott)
Notes on the Circus (Mekas)
Onset (Gruenberger)
Opus 3 (Herbert)
Pan (Ross)
Peaceable Kingdom (Brakhage)
Permian Strata (Conner)
The Presence (Brakhage)
Poem Field #1 (Vanderbeek)
Pulse (Spoecker)
Remembrance and Goodbye (Cowan)
Riddle of Lumen (Brakhage)
Science Friction (Vanderbeek)
Sol (Brakhage)
Starlight (Fulton)
Symphonie Diagonale (Eggeling)
Two Bagatelles (McLaren)
Valentin de las Sierras (Baille)
White Rose (Conner)
Wonder Ring (Brakhage)

In Go Slow on the Brighton Line (Nassau = 5 circ; Chau-Catt = 8) the hour long train ride to Brighton from London is compressed into four minutes; Glory Glory (Steiner) (Nassau = 7) uses different soundtracks with the same footage of an irrigation truck to create a variety of effects in the perception of the viewer; Light (Nassau = 9) and Music of the Spheres (Chau-Catt = 7) are two more abstract films by Jordan Belson; Bruce Conners' Crossroads (Nassau = 7) was edited from government footage of atomic bomb tests and his Vivian (Nassau = 6) presents a humorous kinetic depiction of a girl wandering through an art gallery and ending up in a display case; From Here to There (Bass) (Chau-Catt = 6; Clint-Essx-Frkln = 3; Onondaga = 3) offers an impressionistic view of an airline flight to N.Y.C. from L.A.; Historia Natura (Svankmajeu) (Chau-Catt = 8; Ramp-Catskl = 2) uses live-action, animation, and pixillation to comment on life forms from crustacea to man; Fuji (Breer) (Chau-Catt = 9) is animated from footage of Mount Fuji taken from a train; Underground Film (Rchstr = 8) intercuts shots of experimental filmmaker Chick Strand at work with excerpts from her films; Crazy Ray (Clair) (Upper Hudson = 8) is another avante garde silent classic, this one about Paris in the grips of a strange paralyzing ray which collapses time; Threshold (Louins) (Ramp-Catskl = 6; Onondaga = 1) explores the interval between life and death after a young man is shot by a sherrif; Gondola Eye (Hugo) (Ramp-Catskl = 8; Rchstr = 2) offers an impressionistic view of Venice as seen from a moving gondola. In general, these titles seem likely to have substantial appeal for general audiences. There are Belson and Conner films, compressed time journeys, and poetic visions of foreign locales. Probably the most esoteric title - based on the description - is Glory Glory.

One will notice a substantial difference in the circulation of Threshold at Ramapo-Catskill (= 6) and at Onondaga (= 1) systems. Catalog annotations probably contributed to this difference. They read:

> Unusual film employing flashbacks and visual symbolism to probe a young man's sense of guilt, hope, and rebirth through death itself. (Onondaga)
>
> A young man is shot as he tries to evade a pursuing deputy. During the brief moment between life and death he is given a taste of the love denied him during life. (Ramapo-Catskill)

The words that leap out at the reader in the first description are "visual symbolism", "guilt", and "death". Even "hope" is likely to make the patron feel the film itself must be a torturous experience with release from anguish being a mere possibility. These feelings would probably turn off many patrons. On the other hand, the key word in the second description is "love" and the impression is conveyed of the film being a warm, comforting experience.

An examination of titles in Appendix II which were owned by one to three collections and circulated at least three times but no more than four times in any collection reveals a high number of major avante garde artists' works. There are films by: Baille, Conner, Breer, Hindle, Mekas, Belson, Frampton, Nelson, Brakhage, Davino, Emshwiller, Broughton and the Whitneys. Again, this is evidence of an existing audience but a limited one for serious avante garde films.

In summary, one can say films owned by one to three collections tended to have moderate to low circulation. Only thirteen percent of the titles for which statistics were available circulated ten or more times; while sixty percent of the titles owned by five to twenty collections circulated ten or more times. Only thirty-eight percent of the titles circulated five or more times. Ninety-three percent of the titles owned by five to twenty collections circulated five or more times.

The difference is partially attributable to the fewer statistics available for sparsely owned titles. When a title is owned by a larger number of col-

lections, there is a greater possibility for it showing high circulation in at least one collection.

However, even in Nassau County, which had a demonstrated demand for experimental films among its clientele, circulation of these titles was substantially lower than more widely owned titles. Of the titles it owned for which statistics were available, thirteen percent of these titles owned by one to three collections circulated ten or more times and thirty-six percent circulated five or more times. Conversely, thirty-nine percent of the titles it owned which were owned by five to twenty collections circulated ten or more times and eighty-eight percent circulated five or more times.

Works with higher circulation often dealt with subjects which had inherent interest for substantial portions of the general public and tended to be among the more easily accessible works. There was some evidence that emphasis and tone of the annotation might play a part in causing or diminishing demand.

Sixty-two percent of the titles owned by one to three collections circulated no more than four times in any collection for which statistics were available. Thirty-eight percent circulated no more than twice. Low use titles included many important serious works by major avante garde artists and by lesser known independents. These films tended to be more challenging than the heavily used films or on less appealing subjects and themes.

It should be noted that ninety-five percent of the titles circulated at least once in some collection. These findings tend to support the proposition that there are moderate audiences among public library patrons - with substantial geographic variation - for the more accessible experimental films, and real, but much smaller, audiences for the more challenging works. Again, there is the possibility that the potential audience for these films is much greater than the existing audience. Potential users may exist among present patrons

who have not had exposure to experimental films or need guidance in their use, and among segments of the community that do not presently use library film resources.

IV. INTERVIEWS WITH FILM COLLECTION ADMINISTRATORS

Individuals in charge of the film collections were questioned about the character of the communities served, about present conditions and policies, major categories of film users, most popular types of films, and the degree of inter-system cooperation. They were then queried about the status of experimental films within the collection and about their philosophy of library service as it related to experimental films. They were asked to comment on barriers to wider utilization of these films, about their personal knowledge of these kinds of films, selection practices, and the role of the New York State Council on the Arts in developing this part of the collection. Finally, they were asked to suggest ways access to and utilization of experimental films through public libraries could be increased. Summaries of the interviews are presented in Appendix IV.

Background

Table XIX summarizes information about the communities served by the various collections and circulation policies and patterns. The areas served were highly diverse. They ranged from major metropolitan areas and affluent suburbs to remote small towns and rural environments. There was consequently great disparity between constituencies in terms of socio-economic conditions, levels of education, cultural opportunities and background, and in the sophistication and interests of the clientele.

In terms of organizational patterns, one finds, in New York City and Brooklyn, large collections housed in central locations serving patrons on a walk-in basis only. In large upstate cities (e.g., Albany, Buffalo, Syracuse, Rochester), the film collection, housed in the city's central library facility, serves a wide geographic area both on a walk-in basis and through city and county library outlets. Many cooperative systems have facilities located in

TABLE XIX

LOCATION OF FILM SERVICES, COMMUNITIES SERVED AND CIRCULATION PATTERNS AT THE FILM COLLECTIONS

Library System (Location of film services) (libraries served)	Walk-In Borrowing	Amount of Circulation to/for: Schools	Individuals	In-Library Programs	Groups
BROOKLYN PUBLIC LIBRARY (central library) (serves 57 branches - residential/industrial borough of New York City)	All (except for in-branch programs)	Not Served	About 20%	Nearly 50% Childrens Adult YA	About 30%
BUFFALO AND EIRE COUNTY (central library) (serves about 60 outlets in 1 county - large industrial city, suburbs, towns, rural areas	About 50%	Not Served	About 25%	20-25% Mostly Childrens Some Adult and YA	About 50%
CHAUTAUQUA-CATTARAUGUS (in Jamestown's Prendergast Library) (serves 35 libraries in 2 counties - largely rural with small towns and cities)	About 50%	About 3% (on a contract basis)	Some	Moderate Mostly Childrens and Features	Heavy
CLINTON, ESSEX, FRANKLIN (separate building next to the Plattsburgh Public Library) (serves 26 libraries and bookmobiles in 3 counties - very rural with a few small cities and towns)	About 33%	Not Served	Not Served	Moderate Mostly Childrens	Majority
FINGER LAKES LIBRARY SYSTEM (separate building next to Tomkins County Public Library in Ithaca) (serves 29 libraries in 6 counties - largely rural with small cities and towns)	None	Not Served	Moderate (formerly Not Served)	Moderate Mostly Childrens	Majority
FOUR COUNTY/BINGHAMTON (in the Binghamton Public Library - a joint collection) (serves 45 libraries in 4 counties - medium sized city, suburbs, small cities, towns, rural areas)	About 50%	Not Served	Not Served	About 20% Mostly Childrens Some Adult and YA	About 80%

TABLE XIX (p.2)

	Walk-In Borrowing	Schools	Indiv-iduals	In-Library Programs	Groups
MID-HUDSON LIBRARY SYSTEM (separate building next to Poughkeepsie Public Library) (serves about 70 outlets in 5 counties - rural areas with small cities and towns, some more distant NYC and Albany suburbs)	None	Not Served	Heavy	Moderate	Heavy
MID-YORK LIBRARY SYSTEM (system headquarters in Utica) (serves about 50 outlets in 3 counties - largely rural with small cities and towns)	About 20%	Moderate (on a rental basis)	Subst-antial	Moderate Mostly Childrens	Majority
MOHAWK VALLEY LIBRARY SYSTEM (system headquarters near Schenectady) (serves 17 outlets 4 counties - medium sized industrial city near Albany, suburbs, rural areas, small towns)	Little (discouraged)	Not Served	Highest	Substantial Childrens and Features Some YA and Families	Heavy
NASSAU COUNTY LIBRARY SYSTEM (system headquarters in Uniondale) (serves 55 member libraries in 1 county - wealthy NYC suburbs)	None (except a few county agencies)	Not Served	Heavy	Substantial Childrens and Features and non-feature Adult	Heavy
NEW YORK PUBLIC LIBRARY (in the Donnell branch library) (serves 84 branches in 3 boroughs of New York City - Manhattan, Bronx, Staten Island)	All (except for in-library programs)	Not Served	About 50%	About 17% Childrens Adult YA	About 33%
NIAGARA FALLS PUBLIC/NIOGA LIBRARY SYSTEM (in Niagara Falls Public Library) (serves about 20 libraries in 3 counties - small industrial city, tourist center, suburbs and suburbs of Buffalo, small cities and towns, rural areas)	About 75%	About 33%	Few	Substantial Mostly Childrens	Heavy

TABLE XIX (p.3)

	Walk-In Borrowing	Schools	Individuals	In-Library Programs	Groups
NORTH COUNTRY LIBRARY SYSTEM (system headquarters in Watertown) (serves 64 outlets in 4 counties - medium sized city in a highly rural area)	None	Moderate ($2 fee per title)	Few	Substantial Mostly Childrens	Heavy
ONONDAGA LIBRARY SYSTEM (in Syracuse - central library) (serves 28 outlets in 1 county)	About 50%	None	10-15%	About 10% Mostly Childrens and Features	75-80%
RAMAPO-CATSKILL LIBRARY SYSTEM (system headquarters in Middletown) (serves 47 libraries in 4 counties - small cities and towns, rural areas, NYC suburbs)	None	Not Served	Highest	Varies Mostly Childrens	Heavy
ROCHESTER PUBLIC LIBRARY/MONROE COUNTY LIBRARY SYSTEM (in Rochester Public Library) (serves about 36 outlets in 1 county - also other libraries in the Pioneer System - large industrial city and suburbs)	Over 50%	Highest	Heavy	Heavy Childrens and Features = Highest Also, Adult and Family	Heavy
SOUTHERN ADIRONDA LIBRARY SYSTEM (system headquarters in Saratoga Springs) (serves 28 libraries plus bookmobiles in 4 counties - small city, resort, rural areas, Albany suburbs)	None	Moderate (on a contract basis)	Some	Almost 50% Childrens Features Adults	Heavy
SOUTHERN TIER LIBRARY SYSTEM (headquarters in Corning, films in regional BOCES, Steele Memorial Library collection in Elmira) (serves 33 libraries in 5 counties - largely rural with small cities and towns)	None	Some (But not Steele Mem.films)	Not Served	Almost 50% Mostly Childrens Some YA and Adult	Heavy

TABLE XIX (p.4)

	Walk-In Borrowing	Schools	Individuals	In-Library Programs	Groups
SUFFOLK COUNTY LIBRARY SYSTEM (system headquarters in Bellport) (serves 53 libraries in 1 county - distant suburb of NYC, adjacent to Nassau Co., residential, light industry, no large cities)	None	Not Served	About 10%	About 20% Mostly Childrens and Features Some YA	About 70%
UPPER HUDSON VALLEY LIBRARY FEDERATION (in Albany Public Library) (serves about 25 libraries in 2 counties - state capitol - large city plus suburbs)	About 60%	Contract plan being developed	Over 30%	Substantial Mostly Childrens and Features	Heavy
WAYNE AND ONTARIO COUNTY LIBRARY SYSTEM (in Newark headquarters of Wayne County Library System) (serves 24 libraries in 2 counties - largely rural, some small towns and cities, Rochester suburbs)	About 20%	About 22% (on a contract basis)	Many	Substantial Mostly Childrens	Highes
WESTCHESTER LIBRARY SYSTEM (in New Rochelle Public Library) (serves libraries in 1 county - upper middle class residential suburb of NYC, high concentration of institutions)	About 10%	Not Served	Moderate	About 33% Childrens Adult	Highest (Institutions account for 33% of total

small cities but housed separately from the city library. Four County Library System has its film collection merged with and administered by the Binghamton Public Library collection. Chautauqua-Cattaragus System rents space in Jamestown's Prendergast Library. Southern Tier Library System has facilities in the system's Corning headquarters, but its films are kept at and circulated from the regional BOCES.

Eight systems provide no walk-in service and reach patrons only through branches and member libraries. In ten more systems, between fifty and ninety percent of borrowing is through member libraries. This has implications for experimental film circulation and use. It means, in most systems, a majority of film borrowers do not deal directly with the film staff, but must rely on local librarians for film advisement and help in program planning. Often the local librarian has little background in film and sometimes has not seen the films in the collection. This is especially true in rural areas where, paradoxically, patrons are most in need of personal guidance. Any promotional activities directed at expanding use of experimental films in such areas must depend on intermediaries between the film administration and the local user.

Thirteen collections do not serve schools. Six serve schools only on a contract or rental basis. (In most of these collections, school borrowing is just moderate, although, in Wayne/Ontario, it does account for 22% of circulation.) Niagara Falls lends to schools without charge if films are picked up at the central facility. A $2 per film delivery charge is levied if they are picked up at a member library. Schools account for 33% of its circulation.

Rochester serves schools on an equivalent basis with other patrons. All patrons- including school systems - are limited to fifty free films a year. Beyond that, a per title charge is made. Schools constitute the heaviest users of this film collection.

Many administrators of collections which do not serve schools suspect there is high surreptitious classroom use of films by teachers who borrow films as individuals or for fictitious clubs. Interestingly, Four County/Binghamton and Clinton-Essex-Franklin, two systems that serve neither schools nor individuals, were among the collections with low experimental film use. Niagara Falls, Rochester, and Wayne/Ontario demonstrated high use of experimental films.

Some systems make exceptions to their no-school rules. Most lend for extracurricular purposes; some lend to library schools for librarian education. Sometimes rules are specifically relaxed for experimental films with the rationale that these films deserve to be seen and the classroom situation is the best place to expose young people to them.

Except for Four County/Binghamton, Clinton-Essex-Franklin, and Southern Tier, all systems lend to individuals. Use by such patrons varies from light to heavy. There is substantial to heavy borrowing by individuals at Mid-Hudson, Mid-York, Mohawk Valley, Nassau, New York, Ramapo-Catskill, Rochester, and Upper Hudson.

Use of films for in-library programs varies from system to system. In Brooklyn, Southern Adirondack, and Southern Tier, in-library programming accounts for nearly 50% of film use. In other systems, programming in moderate to substantial. In all systems, childrens programs predominate. Feature film showings constitute the second most common type of program. There is also adult, young adult, and family programming, although some administrators commented on the difficulties a number of libraries experienced in attracting adults and young adults to non-feature programs. Some large city libraries have mid-day screenings for adults featuring new acquisitions or film programs built around a theme. New York Public Library has weekly programs of social documentaries and of films for senior citizens.

There is heavy use of resources by groups in virtually all collections. Table XX lists the groups cited by the film administrators as being among the most frequent borrowers. One will notice the great emphasis on social service agencies and institutions - nursing homes, day care centers, hospitals, mental hospitals, correctional institutions, outreach programs, mental health associations, out-patient and rehabilitation programs, and rescue missions. Also frequently mentioned were churches, social clubs, youth groups and agencies, civic associations, and parks departments.

What do these groups use films for? While, there has been little, if any, scientific investigation of for what purposes films borrowed from public libraries are used, it was the feeling of most administrators that films are used primarily for entertainment and recreation rather than for specific educational objectives. As several pointed out, however, a film which has been acquired for its inherent values will be educational even when it is not being used specifically for educational purposes. It might further be pointed out that recreation and entertainment can themselves be highly worthwhile objectives when related to the ultimate goal of improving the quality of life of members of the community. By providing a shared experience for individuals within the community, these films promote positive social interaction. For institutionalized individuals and others whose lives are full of stress and anxiety, mere entertainment can be highly therapeutic.

Some other uses mentioned were: by social service agencies for education of the public about health, consumer and social problems; by state hospitals in programs preparing inmates for release and return to society; by firms for training of personnel; by arts councils for film study and art appreciation.

Some interviewees indicated that group users tended not to be too selective about what was shown. They frequently left the selection of specific

TABLE XX

GROUPS BORROWING LIBRARY FILMS

	Number of Film Collection Administrators Mentioning
Nursing Homes	20
Churches	19
Social Clubs	14
Social Service Agencies	11
Day Care Centers	10
Hospitals	10
Scouts	9
Y's	8
Youth Groups/Centers	8
Correctional Institutions/Facilities	8
Senior Citizen Groups/Centers	7
Civic Groups	6
Parks Departments	5
Mental Hospitals	4
Firms/Industry	4
Outreach/Head Start Programs	3
Summer Camps	3
Fire Departments	3
Garden Clubs	2
Film Clubs	2
School Clubs	2
Nursery Schools	1
Nurses Residences	1
Community Centers	1
Ethnic Groups	1
Police	1
Arts Councils	1
Mental Health Centers	1
Rod and Gun Clubs	1
Outpatient Programs	1
Rehabilitation Programs	1
Rescue Missions	1
Salvation Army	1

titles up to the film department indicating only that they wanted a program of films for a certain date. Senior citizens were cited as wanting pleasant non-challenging films. Other groups would seem to have similar preferences.

What kinds of films enjoy the greatest popularity? Table XXI lists the types mentioned by interviewees. Childrens films, comedies, feature films, travel, animal and nature films, and Disney films were the types cited most. It was mentioned that travel films were particularly popular with senior citizens. While these were the most popular types of films, other films circulated too. Westchester mentioned a substantial demand for films on health, childbirth and child care. In Brooklyn, films on ethnicity, women, the aged, and on human sexuality were heavily used. North Country, Suffolk, and Onondaga mentioned an audience for social documentaries and social problem films. North Country also mentioned a demand for films on alcoholism and health problems.

New York Public Library performed an informal analysis of circulations from the reserve collection during one week in the spring. It found that during that particular week the adult films circulating most were art, avante garde, and Black studies titles.

This information about uses and users of film resources helps explain the high circulation of films, like Braverman's Cream of Beatles and A Chairy Tale, which can be used for simple entertainment and the low circulation of the most challenging and esoteric titles.

Intersystem Cooperation

It seems likely that some form of resource sharing or centralized collection of appropriate titles could be part of the solution to increasing access to experimental films through public libraries. To investigate the feasibility of such approaches, film administrators were questioned about present intersystem cooperation and interlibrary loan of resources. The responses are summarized in Table XXII.

TABLE XXI

POPULAR TYPES OF FILMS

	Number of Film Collection Administrators Mentioning
Childrens films	22
Comedies	17
Feature films	14
Travel	13
Animals / Nature	8
Recreation/Entertainment	5
Disney films	5
Sports	3
Social Problems	3
Hunting/Fishing	2
Story films	2
Adventure/Action	2
Ethnicity/Black Studies	2
Health	2
Ecology	1
Cartoons	1
Women	1
Nostalgia	1
Human Relations themes	1
Monsters/Horror	1
Aged	1
Human Sexuality	1
Art	1
Avante Garde	1
War	1
Childbirth and Child Care	1
Alcoholism	1

TABLE XXII

INTERSYSTEM COOPERATION

Brooklyn Public Library.....	Residents of other NYC boroughs may borrow films from the Brooklyn headquarters.
Buffalo and Eire County Library System.....	None.
Chautauqua-Cattaraugus County Library System.....	Infrequent interlibrary loan.
Clinton, Essex, Franklin Library System.....	Infrequent interlibrary loan for special programs.
Finger Lakes Library System.....	Media consortium with Southern Tier/Steele Memorial and Four County/Binghamton : interlibrary loan, mass buying discounts; other activities being planned.
Four County Library System/ Binghamton Public Library.....	Media consortium with Southern Tier/Steele Memorial and Finger Lakes: interlibrary loan, mass buying; other activities being planned.
Mid-Hudson Library System.....	Interlibrary loan with Ramapo-Catskill and other systems.
Mid-York Library System.....	Exchange catalogs and interlibrary loan with Onondaga County via 3 times weekly van service. Films may be borrowed by patrons of each system, but features may only be borrowed for in-library programs.
Mohawk Valley Library Association...	Daily courier service between Southern Adirondackand Upper Hudson for interlibrary loan of films.
Nassau County Library System....	Interlibrary loan of films with Suffolk County for library sponsored programs; also: cooperative acquisition of Civilization & other series and participation in feature rental series.
New York Public Library.....	Residents of all NYC boroughs may borrow films from the Manhattan headquarters.

TABLE XXII (p.2)

Niagara Falls Public Library/ NIOGA Library System	None.
North Country Library System	Occasional interlibrary loan. Possibility of a media consortium is being discussed.
Onondaga County Library System	Exchange catalogs and interlibrary loan with Mid-York via 3 times weekly van service. Films may be borrowed by patrons of each system, but features may be borrowed for in-library programs only.
Ramapo-Catskill Library System	Occasional interlibrary loan with Mid-Hudson; Ascent of Man series jointly purchased with Westchester.
Rochester Public Library/ Monroe County Library System	Loan of films to groups and libraries within the Pioneer Library System (Wayne and Ontario plus Wyoming and Livingston Systems) via van delivery.
Southern AdirondackLibrary System	Interlibrary loan of films with Upper Hudson and Mohawk Valley via daily courier service.
Southern Tier Library System	Media consortium with Steele Memorial Library (with which there is complete sharing of resources), Finger Lakes, and Four County/Binghamton; interlibrary loan via intersecting van routes - weekly delivery through South Central Library System in Ithaca, group buying for discounts; being planned: union catalog and sharing of feature films.
Suffolk County Library System	Interlibrary loan via daily van delivery with Nassau for library sponsored programs; Joint purchase with Nassau of Civilization series; cooperation with Westchester under discussion.

TABLE XXII (p.3)

Upper Hudson Valley Library Federation	Interlibrary loan of fims with Southern Adirondackand Mohawk Valley via daily courier service.
Wayne and Ontario Library System	Films may be borrowed from Rochester Public Library by groups and member libraries - van delivery via Pioneer Library System.
Westchester Library System	Joint purchase of Ascent of Man series with Ramapo-Catskill; Possible cooperation with Suffolk and Mid-Hudson under consideration could include cooperative buying and workshops for system librarians.

While interlibrary loan of films to geographically distant collections was very rare, there was very substantial cooperation and resource sharing between geographically adjacent systems. The crucial factor in resource sharing on a regular basis seems to be the availability of frequent van delivery service between systems.

Thus, we find films freely shared - although only for library sponsored programs - by Nassau and Suffolk systems where daily van service is available. Daily service also carries films between the Upper Hudson, Southern Adirondack, and Mohawk Valley systems. Here, there are no restrictions on who may use the films. Mid-York and Onondaga systems exchange catalogs and van service three times a week transports films between the collections. There used to be no restrictions here, but, rather than the esoteric titles being borrowed, the overwhelming demand was for feature films. This reached the point where it become a hardship on patrons of the lending system. Therefore, interlibrary loan of feature films is now restricted to use for in-library programs.

Through the Pioneer Library System, Rochester Public Library lends its films - delivered by van - to patrons of libraries in the adjacent Wayne and Ontario, and Wyoming and Livingston library systems. Borrowing systems pay Rochester a $3 per title fee, which is not passed on to the patron.

Another way in which resources are being shared is through the joint purchase of expensive items. Ramapo-Catskill jointly purchased the Ascent of Man series with Westchester. Nassau jointly purchased Civilization with Suffolk. Another kind of cooperation is being discussed by Westchester and Suffolk. There are plans for the film librarians of each system to offer workshops at the other's system.

The beginnings of an ambitious program of intersystem sharing and cooperation are underway in south central New York where a media consortium has been established between Southern Tier, Elmira's Steele Memorial Library, the

Finger Lakes and Four County/Binghamton systems. Interlibrary loan is by intersecting van routes using the South Central Research Libraries Council in Ithaca as the exchange point. This method presents some difficulties. Each system receives only one van delivery from Ithaca per week. Plans are underway, however, to institute daily delivery service from Ithaca to all three systems. A grant is being sought to produce a union catalog that would list the holdings of all four collections in order to facilitate patron awareness of the total resources available to them.

The consortium has also reaped benefits for the members through pooled purchasing. Larger orders have resulted in substantial discounts and bonuses from film distributors.

Southern Tier is deeply involved in a variety of unusual cooperative programs. Its film catalog also lists films owned by Steele Memorial Library in Elmira. Patrons borrow freely from both collections. While Steele Memorial houses and maintains its own collection, the Souther Tier films have been placed in the local BOCES, the media distribution center for the public school system. BOCES does the storing, maintenance, shipping and receiving of Southern Tier films. Patrons may borrow other films in the BOCES collection as well as the films owned by Southern Tier. Finally, by joining the Media Exchange group of the South Central Research Libraries Council, Southern Tier has initiated resource sharing with college film collections in the region.

What about interlibrary loan between more distant systems? Film librarians felt this might be highly desirable, but they cited major obstacles to widespread implementation. There is no easy way to find out which films are owned by which collections, nor are there any standard procedures for requesting and confirming films. It was suggested that the State Library should develop a comprehensive data base of library film holdings and establish standard procedures for requesting and confirming via teletype.

A second objection was that it would be too time consuming. Films would be in transit too long and be unavailable to library patrons for too extended a period. Thus the system could only be effective for rarely used titles.

A third objection was that - on a large scale - it would be too costly to lending libraries. Strong collections would be called upon to subsidize the weak. It takes staff time to receive and process requests, to ship films, to receive returns and process them. Who would pay for transporation costs? Who would take responsibility for damage and inspection?

Finally, the extra work and slow transportation could result in service to the local constituency deteriorating in those collections that did extensive lending.

It appears, therefore, that large scale interlibrary loan of films would only be feasible if there were simple lending procedures and cost-effective, time-efficient transportation links.

It was suggested by some respondents that it would be preferable to develop a centralized collection of experimental films at the State Library. Requests could be handled in a standardized manner and with no competing obligations to a local constituency. However, only recently, the State Library disbanded a large centralized collection of sixteen millimeter films it had maintained. Many interviewees said their patrons had made substantial use of this collection and they were sorry to see its demise. However, it was also widely felt that the collection had ceased to be developed in recent years and that it had consisted of old films and deteriorating prints. This raises questions about the feasibility of a centralized collection of experimental films at the State Library. One interviewee questioned whether there would be a large enough demand, even state-wide, for such films to justify this. He suggested there was

a greater need for the State Library to develop a collection of films aimed at the training of nursing home staff.

Status of Experimental Films in the Library Systems

Table XXIII summarizes information relevant to the status of experimental films in the various systems. There are a few large collections, several relatively substantial ones, and many moderate to small collections. Two of the largest experimental film collections are found in New York Public Library and Brooklyn Public Library. In developing these collections, primary emphasis has been placed on a film's inherent artistic and educational merits. In some other systems, the primary consideration has been a film's potential for widespread use. This is the ancient "value versus demand" controversy that has been debated in library circles since the Boston Public Library was under construction in the middle of the nineteenth century. Of course, this dichotomy represents an extreme simplification; almost all libraries seek to balance these two - not necessarily irreconcilable - factors. Still, the matter of philosophy and emphasis remains and has a great effect on the nature of the collections and the promotional activities engaged in by the film librarians.

Systems with large experimental film collections own many avante garde films; smaller collections own relatively few and give priority to "multi-purpose" films which can be expected to have wide appeal to a variety of users. Established demand is important to these administrators. Many of them feel they would not be justified in spending limited funds on low use items. They feel the experimental film collection should only be developed with special outside funds so that the department's ability to acquire in-demand items will not be reduced. At Mid-Hudson, it was felt that regular funds should be used for films with wider appeal, but grant funds ought to be spent on more specialized films which would not ordinarily be acquired. At Mid-York, experimental films per se

TABLE XXIII

STATUS OF EXPERIMENTAL FILMS IN THE LIBRARY SYSTEMS

Brooklyn Public Library.....	Large collection acquired in accordance with objective of emphasising films of "general educational and artistic value for adults and young adults"; moderate use; lack of media exposure reduces demand; who borrows = uncertain, probably filmmakers and film students, some use for children's programs; collection adequately developed for needs, new titles being added selectively.
Buffalo and Eire County Library System.....	Small collection in which "multi-purpose" films likely to be popular with children and young adults as well as films that can be used for straight entertainment predominate; most borrowers are not culturally sophisticated although there is an arts community in the area; more films of this type are on order.
Chautauqua-Cattaraugus Library System.....	Large collection selected with the general user in mind; emphasis on films that will provide stimulation and pleasure to a variety of users; use is generally substantial; promoted when giving programming assistance; patrons enjoy and develop a taste for them.
Clinton, Essex, Franklin Library System.....	Modest collection of titles likely to appeal to general audiences; low circulation; borrowers include typical community groups.
Finger Lakes Library System....	Very small collection in which the most avante garde were gifts from the State Library; generally low demand; expenditure of budget funds for these not justified since low demand = low priority; would develop more if evidence of demand, but outside funds probably would have to be used.

(TABLE XXIII pg. 2)

Four County Library System/ Binghamton Public Library.....	Small collection of films selected for potential wide appeal to a variety of users and for entertainment, education, information, inspiration values; circulation modest to good; users = typical community groups, art centers, "coffee house" associated with local university.
Mid-Hudson Library System.....	Substantial collection being actively developed includes popular, avante garde, and local filmmakers; circulation modest but increasing; titles with wider appeal acquired from regular funds, more specialized from special grant funds; main borrowers = arts groups, individuals, film students, film buffs.
Mid-York Library System.....	Modest collection which includes popular and more specialized titles; usable films that have originality sought rather than experimental films per se - films with "conventional appeal" that offer "something special"; circulation in the past was high but has decreased greatly; few films of this type added recently; borrowers = uncertain but may include individuals interested in film and film techniques.
Mohawk Valley Library Association.....	Modest collection in which popular types predominate; all move but among least active films in the collection; borrowers include individuals interested in film and the library school at SUNY Albany; sometimes recommended to patrons as "fillers".
Nassau County Library System...	Very large collection includes major works by leading avante garde filmmakers; clientele includes very sophisticated individuals aware of film as an art form; substantial use; borrowers = uncertain probably represent a variety of users including film students, teachers for surreptitious classroom use, use as "fillers" for programs.

(TABLE XXIII pg. 3)

New York Public Library.....	Very large collection including major works of leading avante garde filmmakers and works by lesser known independents; collection developed with emphasis on serious material for adult audiences, recreational and entertainment films de-emphasized; very limited circulation data available, but small sample suggests demand may be substantial; library located in the center of one of the world's major arts communities; borrowers of experimental films = wide range of users including film students.
Niagara Falls Public Library/ NIOGA Library System.....	Very small collection of titles with broad general appeal; good circulation; borrowers include high school and college film classes and groups interested in the subject matter of the film.
North Country Library System...	Modest collection in which films with wide general appeal predominate; more specialized titles acquired as a result of a grant for art films; more challenging titles having limited circulation but all circulate to some extent; priority is given to films with general interest appeal to a largely unsophisticated clientele.
Onondaga County Library System.....	Moderate sized collection in which films that have general appeal predominate; titles selected for high use potential; good overall circulation; conservative clientele tend to be more interested in subject matter than in technique; humor and nostalgia increase demand.
Ramapo-Catskill Library System.....	Moderate sized collection includes both widely owned and less widely owned titles selected with an emphasis on short and "catchy" films that would make good "fillers"; circulation varies from good to modest; most have been acquired with grant funds, more are on-order; borrowers include individuals from NYC suburbs areas and teachers for surreptitious classroom use.

(TABLE XXIII pg. 4)

Rochester Public Library/ Monroe County Library System..	Large number of films represent a mix of the very popular and the more avante garde; large size of total collection makes diversity and acquisition of specialized films possible; Circulation of popular titles good, of more avante garde titles moderate; frequent borrowers include schools and film students.
Southern Adirondack Library System.....	Few titles and selected for general appeal; circulation good to moderate; borrowers include general audiences for use as entertainment or "fillers", libraries for children's programs, film study and dance study groups; these films have been designated low priority and are considered "extras"; if the collection were to be developed in this area, funds would have to come from a source outside the regular budget.
Southern Tier Library System...	Modest collection of widely owned titles which exhibit fair to good circulation, and some more avante garde titles which circulate poorly; more popular titles are frequently used for children's and YA programs, others by film study groups or as "fillers"; more on order with grant funds; acquisition from regular budget could not be justified.
Suffolk County Library System..	Substantial collection includes both widely owned and avante garde titles; more avante garde titles exhibit limited use - most frequent borrowers include college film and art departments, and individuals; some use in in-library programs; recent decline in funds availability has led to emphasis on titles with appeal to wider audiences

(TABLE XXIII pg. 5)

Upper Hudson Library Federation.	Modest collection; largely McLarens but some avante garde titles too; circulation generally good; used by individuals, film study groups, teens, libraries for "bridges" in programming; interest in experimental films is declining - shifting to video art.
Wayne and Ontario County Library System.....	Modest collection in which McLaren and Braverman films predominate and circulate well; avante garde titles have modest circulation; borrowers include film study classes, music and art teachers, and individuals; films selected for use potential with an occasional low use potential title selected for its artistic merits.
Westchester Library System.....	Small collection of widely owned titles; good circulation; selection commitee is opposed to spending funds from the regular budget on such films; cant justify spending limited funds on low-use titles for small specialized audiences; patrons have expressed little interest in more avante garde titles.

were not sought, but, rather, films were selected that had "conventional appeal" but which had some originality and offered "something special" to the average viewer.

It was generally felt that the avante garde titles would not appeal to general audiences in other than highly cosmopolitan areas. To some extent, this position was supported by the statistics. In areas with a sophisticated clientele, such as Nassau County, many of the more challenging works showed substantial use. In areas where small towns and rural communities predominated, "easy" experimental films with general appeal often circulated well, but more avante garde titles tended to be relatively inactive.

This position was challenged by Chautauqua-Cattaraugus where avante garde titles had been selected "with the general user in mind". These films had been promoted to patrons when programs were being assembled and there had been substantial circulation. The feeling here was, if patrons, even in rural communities, are exposed to this kind of film, they will develop a taste for them.

Who borrows experimental films? The more popular ones seem to circulate to a variety of community groups - basically the same groups that borrow other films and use them for recreational purposes. These films and some more specialized ones are often used for children's programs, as program "fillers", and as "bridges" in programs when a transition from one type of film to a different type must be made. Many administrators admitted they were not really sure who borrowed the more challenging titles, but speculations were that borrowers included: film makers and film students as well as general film "buffs", schools and colleges, arts groups, and individuals.

Ken Axthelm of Brooklyn Public Library speculated that one factor which contributes to low demand for these films is their lack of media exposure. They are rarely shown on television nor are they promoted in the mass media.

This could be relevant to the declining circulation of experimental films observed in those collections from which retrospective statistics were available. "Mind expanding" films and experiences were once heavily promoted by the media, but they have not been in recent years. Bob Omer of Upper Hudson Library Federation feels there is declining interest in experimental films even among filmmakers. He believes the emphasis has shifted to social documentary and to video art. Upper Hudson Library Federation is getting heavily involved with video art at this time and has a number of "experimental" works in that format.

Film Administrators' Knowledge of Experimental Films

Interviewees had very diverse exposure to experimental films. Librarians who lived or worked in or near New York City had the greatest opportunity to familiarize themselves with the genre. New York City has many non-library showcases for these works, and most EFLA and FLIC activities take place here. A number of librarians indicated the films seen at the EFLA sponsored monthly showcase, the New York Screening Group, were highly significant in expanding their familiarity with developments in the area of film as art.

The American Film Festival, EFLA's annual showcase of non-theatrical films, was cited by a majority of respondents as playing a significant role in increasing their awareness of experimental films. However, some interviewees remarked that upstate film librarians were often unable to attend the Festival and thus could not benefit from the opportunities it provides. It will be noted that the film administrators at Buffalo/Erie, Southern Adirondack, Clinton-Essex-Franklin, North Country, and Niagara Falls had either never attended the Festival or had only attended once. Limited travel budgets and the high cost of New York City hotels were cited as major impediments to attendance.

Other workshops sponsored by the New York Library Association, EFLA, and the New York State Council on the Arts were cited as sources of contact with experimental films. There was some criticism of these programs by a number of upstate film administrators who felt professional organizations gave too much emphasis to highly sophisticated examples of film as art while not giving enough consideration to whether these works could be useful to patrons in rural and less culturally sophisticated areas. The feeling was expressed that, being located in New York City, film library associations found it difficult to have a realistic appreciation of the needs of less cosmopolitan communities.

Other ways in which film administrators had developed expertise in the area of experimental films were: through extensive previewing (especially when related to grants for the acquisition or programming of independent or art films); through reading film books, journals, and the New York City Village Voice; through participation in the Pittsburgh Filmmakers Preview Network; through attendance at the Flaherty and Sinking Creek seminars; and, through formal study at the London School of Film Technique.

Selection of Experimental Films

Most interviewees indicated experimental films in the collection were selected from reviews and catalogs. Some respondents mentioned using the catalogs of Serious Business Co., the Association of Independent Video and Filmmakers, and the American Federation of the Arts to select titles. (With one exception, administrators used these sources to select films for preview rather than for outright purchase.)

Also frequently mentioned as affecting selection were advertisements and mailings, salesperson's suggestions, and screenings at the American Film Festival and at other meetings and showcases. Less frequently cited were film journals, personal consultations with filmmakers in which their suggestions

were solicited, and direct contact with the filmmaker. In the last case, the filmmaker him/herself approached the film administrator with copies of his/her work.

Whenever possible, Mid-Hudson tries to buy films directly from the filmmaker so that the artist will realize a larger amount of money from the sale. However, another system's administrator indicated he tries to deal only with established and reputable companies that he knows will be around in several years and that he knows can be relied on for replacement footage. There are merits to both points of view. However, Rochester Public Library has had to retire a Jonas Mekas film from the collection after numerous attempts to obtain replacement footage from the artist have proven fruitless.

Role of NYSCA Grants

Grants from the New York State Council on the Arts have been received by a large number of systems for purposes related to collection building. Funds have been received for purchase and leasing of feature films, Super 8 cartridges, films on art, and independent films. In some cases, these grants have had a major impact on the experimental film collection. This was true in the case of the Cattaraugus-Chautauqua, Mid-Hudson, and Ramapo-Catskill systems, and, to a lesser extent, other systems. Some systems have never requested NYSCA funds or have never requested them for independent films. Some grants for independent film have been expended largely on social documentaries and other non-experimental works.

NYSCA has also funded many of the workshops related to film as art presented by EFLA, NYLA, and other organizations. It funded a series of filmmaker presentations at the Port Washington Public Library which resulted in Brakhage, Baille, and Conner being present to discuss their work, and in a number of their films being added to the Nassau County collection.

NYSCA has funded a consultant service whereby individuals with special qualifications visit systems and advise them on independent film selection and use.

Promotional Activities

In general, there have been limited promotional activities directed specifically at experimental films. However, a variety of techniques have been used by several or by individual systems. These techniques include:

1. catalog annotations
2. programming assistance
3. library programming
4. brochures
5. workshops
6. consultant advisement

The easiest and one of the most important ways film librarians can affect film use is through catalog annotations. As Ed Hingers of Nassau County noted, good annotations will sell the film to those who would be interested in it. However, annotations for experimental films can be extremely difficult to write. It is a real challenge to communicate the qualities and excitement of these films in words.

Highly important in promoting film use is personal advisement of patrons and programming assistance. Suggestions are often made to borrowers, and, in cases where the film department puts together programs for client groups at their request, experimental films are sometimes included with more conventional kinds of film. The formidable barriers to promoting experimental films through programming assistance include the lack of direct contact between film advisors and patrons and the danger of undermining patron confidence by recommending inappropriate films. The film advisor rarely works directly with the borrowers. It is the booking clerks and the branch librarians who have this contact. These individuals are often - indeed, usually, - untrained in film, unfamiliar with the films in the collection in that they have not personally viewed them, and are conservative in their tastes. It becomes difficult to

interest patrons in unusual and challenging films through such interfaces. Furthermore, great care must be exercised in recommending these films. The advisor must be sensitive to the real potential of borrowing individuals and groups for responding to such films, and recommend titles that are appropriate to these capacities. It was suggested by some respondents that the best way to reach audiences might be through schools, and special programming assistance has been provided to college film and art classes by systems such as Suffolk County.

One way to promote experimental films is to have screenings of such films in the library. However, film as art programs, except in places like New York City, tend to draw small audiences. An alternative to experimental film programs is to include these films as "fillers" and "bridges" in programs of more popular kinds of films - feature film presentations, for instance. Bringing in a speaker has also been a successful promotional device. It has been suggested that the average person needs an interpreter in dealing with these films - some one who can make their purposes clear and exciting. Mid-Hudson has offered programs in which local filmmakers screen and discuss their work. Port Washington Public Library in Nassau offered a series of screenings and lectures that had as speakers three of the major avante garde filmmakers in the world today - Brakhage, Baille, and Conner. Mid-Hudson also participated in a community film and video festival that involved showing of experimental works on the local cable television station and programs in the community college facilities.

Ramapo-Catskill has a special brochure, Filmmaker's Choice; Films by Outstanding Independent Producers, which it distributes to patrons. It describes experimental films in the collection as well as other independent films owned. Mid-Hudson is presently preparing a brochure on film as art that will be mailed to community groups.

While not specifically aimed at experimental film, some systems have provided workshops on film for librarians and patrons. Bob Gurn at Buffalo/Erie has given programs on film technique in branch libraries for the general public. He also has given workshops on programming and film utilization for system librarians, and is planning to present similar workshops to representatives of film borrowing groups.

Consultants have been sent to libraries with NYSCA funding to advise local film administrators in the areas of independent film selection and utilization. Bot Marie Grieco and William Sloan have been among the consultants dispatched to systems under these grants.

The Place of Experimental Films in Libraries

In commenting on promotional activities, Liz Stevenson of the Finger Lakes Library System, noted that she would have to fully believe in this kind of film before she could promote it to branch librarians and patrons. Indeed, the philosophy of the film administrator in regard to the place of experimental films in public libraries is among the most crucial determinants of availability, and, to a lesser extent, use. Table XXIV summarizes the feelings of administrators at the various systems regarding the place of experimental films in library collections. Feelings varied greatly ranging from total enthusiasm to skepticism. Almost all interviewees could see arguments for having such films in the collection, but almost all could also cite mitigating factors that worked against including them on a large scale in a majority of collections.

Arguments for including them were: their intrinsic merits, need for a balanced collection, need to serve the entire community, unavailability through other channels, and the educational function of the public library. It was stated that these films tease the mind and eyes and present new and exciting ways of seeing that cause viewers to expand their awareness, to break perceptual

TABLE XXIV

FILM ADMINISTRATORS' OPINIONS ABOUT THE PLACE OF EXPERIMENTAL FILMS IN PUBLIC LIBRARIES

Brooklyn Public Library.....	As an educational institution, the library should help educate people about these films and help create a demand for them; There is no other place the average person can obtain these films. If the library wants to serve the entire community, it should provide access to such films. BUT: Practical considerations mean you have to set priorities; There is resistance to the experimental and unfamiliar on the part of both the average borrower and librarians responsible for programming.
Buffalo and Eire County Library System.	Experimental films are visually pleasing, mentally stimulating, and demonstrate a technical mastery of the medium; A balanced collection offers borrowers a wide choice of quality materials; selected films of this type should be available. BUT: Borrowers are not culturally sophisticated; funds have to be expended in a cost-effective manner and films that will be entertaining to this clientele must be emphasised.
Chautauqua-Cattaraugus Library System.....	Film is a body of literature; just as the print collection must make poetry available, the film collection has a responsibility to the film artist and the film patron to make film poetry available; People <u>do</u> respond to interesting images with interesting sounds, to experiments that contain humor and have emotional appeal, to works of intelligence and sensitivity, of intensity and conviction. They provide entertainment and enlightenment and elicit a response. A balanced collection must include some of these films. BUT: Patrons need guidance. People are often denied access to these films because film librarians and branch librarians have not been educated in film.

TABLE XXIV (p.2)

Clinton, Essex, Franklin Library System.....Some of these films should be in the collection so that they will be available for those who enjoy them.
BUT:
Demand must be the primary consideration; the library's function is to respond to demand rather than to create it.

Finger Lakes Library System.....If the community expresses an interest in these films, they should be acquired.
BUT:
With a limited budget, funds must be expended on materials for which a sizable audience is known to exist; low use equals low priority;
Films appropriate to audiences in cosmopolitan areas aren't necessarily appropriate to audiences in outlying areas;
The film librarian cannot promote these films unless she fully believes in them. She has not been convinced that there is a substantial audience for these films or that their intrinsic merits are such that they deserve special promotion to library patrons.

Four County Library System/Binghamton Public Library.....Experimental films can tease the mind and eyes and show a different way of looking at things;
BUT:
The film librarian must keep in mind the clientele and their capacity to respond; residents of areas like FC/BPL are less able to deal with this kind of film and obtain real pleasure and education from them than sophisticated residents of other areas;
With limited budget and more good films than the library can afford, the library system is unwilling to invest in low use items.

Mid-Hudson Library System.....The library has an obligation to make films available which make viewers see things in a different way, which break perceptual habits, and cause people to question the conventional and ordinary.
Film <u>is</u> art; it is more than just education, information and entertainment; the library must provide access to these films since they are not otherwise available to the general public.
BUT:
Limited budget is a problem; most funds must be used to satisfy proven demand.

TABLE XXIV (p.3)

Mid-York Library System..The library collection should have a little of everything.
These films can help patrons expand their awareness by showing them things in an unconventional way.
BUT:
Selection must be tied to need and demand.
These films have to be sold to the public, but this is difficult to do since the film advisor rarely has direct contact with the public - it is the booking clerks and branch librarians who have this contact and they rarely push challenging titles; today most borrowers just want pleasant, unchallenging films.

Mohawk Valley Library Association.....The public library has a responsibility to make well-made, imaginative experimental films available to the patrons, otherwise they would be totally unavailable and patrons should have a chance to develop a taste for them.
BUT:
Among the least active films in the collection, they appeal to a limited audience.

Nassau County Library System.....It is important that these films be available to those who want them in communities with an audience for them, - an audience interested in film technique and film history.
BUT:
Not sure the library has a <u>special</u> responsibility in regard to this kind of film.
Avante garde films are difficult to program and it is difficult to attract audiences for them. They will probably come into their own when video formats make them available on an individual basis rather than as a scheduled group activity.
Not sure the library has an obligation to <u>create</u> audiences for these films. People who are interested tend to find them for themselves if there are well written catalog annotations. However, annotations for these kinds of films are hard to write; good annotations will sell the films to those interested in them.

TABLE XXIV (p.4)

New York Public Library...The film librarian should seriously consider experimental film and try to promote its use; just as the book collection should include more challenging important poets, so should the film collection.
There is a demand and are audiences for serious film although smaller and more elitist than for other types of film.
Libraries have an obligation to expose people to these new forms because they are important statements and reflect twentieth century feelings about art and are not being made available through other mass distribution media.
The public library should have a broad collection which includes all important serious film forms and genres including film poetry.
BUT:
They reach smaller portions of the population and are elitist.

Niagara Falls Public Library/
NIOGA Library System.....Desirable to have all kinds of specialized films available.
BUT:
Primary responsibility is, because of budget constraints, to satisfy proven demand.
When you use funds to buy low use films, you can not buy other films which would reach large audiences; you are thus depriving the majority of your patrons of films they would use; can not justify this to patrons or administrators.

North Country Library
System.....The library should ideally support creative efforts in the film medium as well as promote anything in the arts that is not being made available to the public through any other source. People are not aware of these kinds of films and need the opportunity to become aware of them.
BUT:
These films just don't circulate in certain geographic areas where there are few people working in the arts.
These films need to be promoted, but the system headquarters must depend on local libraries to recommend them to patrons.
Local librarians are not that film conscious, they lack background and experience, and their tastes reflect local established tastes so they are not motivated to push the unusual and specialized.

TABLE XXIV (p.5)

Onondaga County Public Library	The collection should have representative samples of all kinds of film. BUT: The more avante garde films belong in museums rather than public libraries where emphasis should be on an active, working collection rather than an archival one. Priority must be given to users' wants and demands and to films likely to be viewed by substantial audiences. What is accomplished by having films that just sit on the shelf? In most communities, demand for this kind of film is not great.
Ramapo-Catskill Library System	The library should provide selected experimental films for individuals interested in film study and filmmaking. BUT: These films have limited audiences.
Rochester Public Library/ Monroe County Library System	The library has a responsibility to make available films that represent contemporary forms of artistic expression within the film medium; they reflect the art and society of our time, and would otherwise be unavailable to the general user. Making film experiences and information available to the population is the whole justification for public library film collections. It is especially important for collections serving schools to have these films available for educational purposes. BUT: Charge-out clerks don't really know the collection and their suggestions to patrons tend to be for highly popular films that have been commended by average borrowers rather than for experimental films.
Southern Adirondack Library System	People should have an opportunity to become acquainted with this kind of film. BUT: They are special materials for special audiences and are considered "extras" in a community that has unsophisticated patrons disinclined to be responsive to such films and are delegated low priority.

TABLE XXIV (p.6)

Southern Tier Library System.....Ideally, these films should be available in public libraries.
BUT:
Economic realities sometimes work against ideals: it is hard to justify expenditures for films that will just sit on the shelf when funds are needed for titles in demand and for rejuvenation of older prints.
These films tend to appeal to scattered individuals rather than groups, this makes them unsuitable for library purposes until an individualized media format such as video disc becomes available and hardware for playback is widely owned.
The only kinds of experimental films suited to public library distribution in highly rural areas are films that will have appeal for unsophisticated audiences.
The audiovisual consultant is one step removed from the patrons. She must rely on the local librarians to promote films. Local librarians tend to have unsophisticated tastes and to resist this kind of film.

Suffolk County Library System.....The library definitely has a responsibility to make available and promote experimental films. It is important for people to see any kind of modern art form. They should have the opportunity to see what is being done by film artists. Commercial sources don't provide access to this kind of art. It is a pleasure to encourage superb artists in their art.
BUT:
One must be realistic. Limited demand and financial austerities mean you can only acquire a limited number of these films.
These films are difficult for the average viewer; they need someone to talk about the film and explain it; programs attract small audiences; schools may be the best places to expose people to them.
Annotations are hard to write. These films are difficult to describe accurately.

TABLE XXIV (p.7)

Upper Hudson Valley Library Federation.....Representative titles should be in the collection.
BUT:
There is declining interest in experimental films, the present emphasis among film artists is on social documentaries and video art.
Library objectives are changing; partly as a result of grants for service to special groups, greater emphasis is on social responsibilities these days.
Circulation should be the major factor in collection building; you must develop your collection in terms of the needs of your community; NYC film organizations often promote ideas and ideals that reflect the New York City environment rather than environments outside New York City.

Wayne and Ontario County Library System.....Ideally, the library would be a spearhead in introducing the community to film as art; in a rural area, residents can be exposed to these new and exciting ways of seeing in no other way.
BUT:
These films have to be sold to patrons; this is hard to do since 80% of borrowing is through the branches; local librarians have little background in film; they lack the experience and sophistication needed to promote these films to patrons.

Westchester Library System.....Ideally, public libraries should have access to a core collection of films on film history and the avante garde.
BUT:
Local funding cannot support this; patrons have expressed little interest in this kind of film, but there is tremenduous demand for other kinds of film; you must be able to justify all expenditures to your constituency and administration; the selection committee is opposed to purchasing these films.
The library's primary responsibility is information; aesthetics is a legitimate but secondary responsibility.
Avante garde films are more within the province of museums than libraries.
You need either a very sophisticated audience or a translator - a dynamic, charismatic individual who can make the concepts exciting to average people.

habits, and to question the conventional and ordinary. Their importance as works of art that reflect our society and our times was mentioned and it was noted that people deserve opportunities to be exposed to and view such works, but that, outside a few large cities, there are no places where the average person can do this.

It was stated that a balanced collection should include representative examples of all kinds of specialized films. Just as the print collection includes works by literary poets, the film collection should include works by film poets. There are audiences for these kinds of films. Communities that include filmmakers, film students, and culturally aware individuals that have had experience with the arts or work in the arts have a special obligation to make these kinds of films accessible. Systems that serve schools also have special responsibilities in so far as making them available is concerned. Furthermore, the belief was expressed that ordinary people can respond to these kinds of films, and, given the opportunity, they will develop a taste for and demand them. It was stated that, providing access to and promoting these films is related to the educational function of the public library, that providing access to ideas and experiences not otherwise available is the whole justification for the public library and for film services.

Factors cited as working against large scale acquisition of experimental films were: low demand and low use, limited funds and the need to expend them in a cost-effective manner, responsibility and accountability to constituency and administration, questionable suitability of such films to public library collections, barriers between film administrators and clientele that make personalized promotion difficult. Many interviewees felt that there was little demand for these kinds of films among existing patrons and that their primary responsibility was to satisfy established clientele and established demands.

Funds spent on low use films prevents the system from buying other films that would reach large audiences. Such expenditures are difficult to justify to patrons and administrators.

Some interviewees questioned whether films that appeal primarily to individuals were suited to distribution through public libraries since the 16mm film is primarily a group viewing medium. The size of groups served must be considered - some of these films circulate infrequently and when they do circulate, they are only viewed by small groups. They seem more appropriate to individualized viewing formats and may only be truly suitable for public library distribution when ownership of videodisc players is widespread. It was questioned whether archival (low use) materials were appropriate to public library collections and whether experimental films did not belong in museums rather than libraries. One film librarian felt that aesthetics was a legitimate but secondary responsibility of public libraries; information is the primary responsibility and priorities must reflect this primacy.

Finally, the difficulty in promoting these films was cited. As mentioned previously, film administrators rarely have personal contact with borrowers. It is the booking clerks and branch librarians who have this contact and who must be relied on to promote these films.

Suggestions for Increasing Access to/Utilization of Experimental Films

Interviewees were asked to suggest ways in which access to/utilization of experimental films through public libraries could be increased. The individual suggestions are included as part of Appendix IV. Recommendations tended to be related to:

1. Purchase of experimental films
2. Staff/librarian training
3. Patron advisement
4. Library programs
5. Outreach and publicity
6. Resource sharing

It was suggested that the first step in increasing access and promoting use, was to develop a part of the collection specifically for this purpose. Many administrators noted that for political and economic reasons this must be done in a way that does not detract from traditional services to traditional users. It was suggested that funds might have to come from sources outside the library. Furthermore, it was stated that films in this category should be selected with the specific community in mind. This could be difficult since there has been limited guidance from professional organizations in regard to experimental films for unsophisticated audiences. Films that have humor or deal with some subject matter of interest to clientele might be good choices. Acquiring films that will recieve substantial use is essential since utilization can be used to justify expenditures of time and effort - as well as money - to administrations that often demand statistical evidence of a program's worth.

Training of film administrators, branch librarians and booking clerks was given very high priority by interviewees. Librarians have to believe in these kinds of films and their special merits before they can promote them to others. Branch librarians and booking clerks must have seen the films in the collection before they can provide effective guidance and successfully promote resources to patrons. Staff must be taught how these films can be used by various groups within the community and be trained in diagnosing patron needs so that advisory service can be effective. It was suggested that librarians responsible for in-library programming need exposure to these kinds of films and training in their use. One suggestion was that this training be disseminated in videocassette format so that local librarians might benefit from speakers and workshops rather than just those administrators who can attend professional meetings in major cities.

A number of film administrators believed that face to face contact with borrowers is the most effective means of promoting any kind of film material. A personal relationship between the individuals giving booking and advisory service and clientele was said to be crucial. It was also stated that patrons' trust in the ability of the library personnel to give dependable advice was essential. Thus, promotion of experimental films is largely dependent on trained, enthusiastic library personnel who know the patrons and their special needs and are able to suggest experimental films and ways to use them that satisfy these needs and reinforce patron confidence.

Exposure of the public to experimental films in order to develop a taste for these films was considered important. Library programming was suggested as one way to do this. Publicity was said to be essential, and it was said that some way of giving patrons more than just the opportunity to view the films was needed. Program notes were mentioned, as were opportunities to discuss the films and get audience feedback and involvement. Having speakers - perhaps, well known or local filmmakers - was cited as a way to raise attendance at showings of these films and to offer viewers guidance in regard to the filmmakers' intentions and how these films should be viewed and interpreted. One suggestion was that the libraries offer workshops to the public on these films and perhaps courses that extended over several weeks. Many interviewees believed that using these films as fillers in programs of more popular films was a good approach. One librarian suggested having outdoor showings at night during the summer to add to the recreational appeal. A series of programs featuring the works of individual filmmakers was another idea.

It was felt that libraries must publicize these resources and these programs. Catalog annotations that are well written and appealing will reach present users of the collection as will special brochures or catalogs devoted to experimental films either in the collection or available through the

system from another source. It was felt that the library should reach out to individuals and groups in the community that don't presently use the library film collection and don't attend library film showings. Mass mailings of brochures was suggested as was more limited mailings of film catalogs to such groups as museums and local arts councils. It was suggested that the film department work with these local arts groups in promoting and planning experimental film programs, that special efforts be made to reach young people, and that cooperation with high school and college film study and art classes might be developed. A frequent suggestion was that local mass media be used in promoting resources and programs; that articles and announcements be sent to newspapers and community newsletters, that programs be presented on cable TV stations, that spot announcements be prepared for radio and TV. The importance of developing a good relationship with the local media was emphasized. As Bob Gurn of Buffalo/Erie remarked, "You have to sell your programs to the media before you are able to sell them through the media." Posters, bookmarks and similar promotional materials might be placed in local libraries to generate patron awareness of and demand for specific experimental films.

Many film administrators suggested that some form of resource sharing would be appropriate for those experimental films unlikely to achieve high and on-going local demand. It was suggested that interlibrary loan might be the answer, but it was also noted that this might constitute an unreasonable burden placed on the few collections that own a large number of these films. The possibility of interlibrary loan from strong collections strictly for in-library programming purposes might be a more palatable solution. Interlibrary loan of experimental films in geographically close systems is feasible. However, in situations where such programs are in effect, it is the popular rather than the esoteric films that have been in demand. Regional collections and the

collection of experimental films by the State Library were among the alternatives mentioned. It was suggested that mere access to these films without promotional activities would probably not significantly expand use. It was proposed that some central agency distribute promotional materials, utilization guides, and film notes as well as films.

Conclusions

There is great diversity among the library systems studied in regard to the background and sophistication of individuals in the communities served, in regard to film circulation policies, and in regard to utilization of experimental films. In communities near large cities, and in systems that serve individuals and schools, the use of experimental films tends to be greater than in more rural areas and than in systems where borrowing by schools and teachers - either openly or surreptitiously - is not possible.

One characteristic the systems shared was that film borrowers included a large number of groups. These tended to be institutions, social service agencies, and community civic, social, and youth organizations. Most of these groups wanted simple recreational films - pleasant, unchallenging entertainment. Popular experimental films such as the Bravermans and some McLarens are appropriate to these purposes and circulate well. More challenging avante garde films tend to circulate to individuals, film students and film buffs, and to schools. While the general opinion is that most community groups will not respond to more challenging works, Chautauqua-Cattaragus has felt that carefully selected titles from the more avante garde works can be used successfully for recreational purposes with unsophisticated audiences.

Intersystem cooperation between geographically adjacent systems is growing rapidly. Interlibrary loan of films between geographically distant systems is less common and not feasible on a large scale at the present. Resource

sharing of experimental films through regional collections or a centralized state collection is more viable than state-wide interlibrary loan except on a very limited basis. There is a question, however, of whether demand - even in large regions or statewide - would justify large collections of experimental films unless there were active promotion of these resources at state or regional and local levels.

Barriers to promotion of experimental films include the fact that many film administrators have not been convinced that the intrinsic merits of these works are such that they merit special promotion to their clientele. Furthermore, many film administrators outside the New York City area have had limited exposure to and training in utilization of these kinds of film. Even more serious as a deterrent to promotion is the fact that film administrators seldom have direct contact with the public. Almost all face to face contact is through the booking clerks and local librarians. These individuals rarely have the experience or training that would be necessary for effective promotion of experimental films.

There may be substantial potential audiences for many of the more demanding experimental films, but they would have to be actively developed. Groups within the community that might be interested in these kinds of films would have to be informed about their availability. Present borrowers would have to be shown how these films could be useful to them. Film administrators would need guidance in selecting and using films appropriate to unsophisticated audiences. Training would have to be extended to local librarians and booking clerks in how to use these films and how to promote them to those patrons likely to respond to them.

V. FINDINGS, CONCLUSIONS, RECOMMENDATIONS

This study investigated the status of experimental films in twenty-two public library systems in New York State. It investigated which films were owned by the systems, how extensively they were used and by whom, the policies and practices of the film departments, and the philosophies and experiences of the film administrators. The ultimate purpose of the study was to generate recommendations for actions which might lead to greater public access to and utilization of experimental films through public libraries.

The data were obtained by analyzing film catalogs and recent circulation records and by interviewing film department administrators.

Findings

The findings may be summarized as follows:

1. Five library systems owned more than fifty experimental films. These collections included many avante garde films by prominent film artists. In general, these films had been purchased from regular budgetary funds. At Chautauqua-Cattaragus, however, most experimental films had been purchased with NYSCA funds. NYSCA funds also paid for some of the more specialized titles in the Nassau County and Rochester collections.

2. Two systems (Suffolk County and Mid-Hudson) owned forty-six and thirty-five experimental films respectively. These collections contained a mixture of popular and avante garde works. The Suffolk County collection emphasized works by prominent avante garde filmmakers. It had been developed largely with local funds. The Mid-Hudson collection included both nationally prominent and local filmmakers. Many of these films were purchased with NYSCA funds.

3. The remaining fifteen collections owned between seven and twenty-seven experimental films each. They tended to own few avante garde titles.

The majority of the films owned were drawn from a small core of widely owned titles most of which appeared to have been acquired in the sixties and early seventies. Of the twelve systems with fewer than twenty experimental films, only Mid-York had used NYSCA funds to any degree for the acquisition of experimental titles. Two of the larger collections in this group (Ramapo-Catskill and Mohawk Valley) had used NYSCA funds to a substantial degree in acquiring experimental film resources.

4. The small core of widely owned experimental films, which accounted for most of the titles owned by the smaller collections, included many McLaren and Braverman works as well as films that had been widely hailed in educational film circles during the sixties. Also among the widely owned titles were films with clear themes and recognizable subject matter and abstract films that were typical of the "psychedelic", "mind-expanding" art so popular and publicized in the late sixties and early seventies. Many of the widely owned films had been distributed and promoted by Pyramid Films.

5. Major avante garde film artists' works tended not be widely owned. The films of only a few such artists were widely available outside the largest collections. The exceptions were: Belson, Bartlett, the Whitneys, Emshwiller, Hindle, and Conner. All of these filmmakers had films in at least six collections. More than half the twenty-two collections owned at least one film by Jordan Belson, and ten systems owned films by Scott Bartlett.

6. Retrospective statistics at the Mid-York and Nassau County systems showed that substantial year to year variation in a film's circulation was not uncommon. Furthermore, there was evidence of a marked decline in experimental film circulation at Mid-York in recent years and of somewhat diminished demand at Nassau County as well. Films which circulated heavily five years ago often were circulating only moderately or poorly today.

7. Circulation of widely owned films tended to be substantial although there was great variation from system to system. Demand was heaviest in urban and suburban areas, and lowest in rural areas. Most active were McLaren's humorous live-action shorts and the Braverman films. Least active were more challenging works such as Frank Film. It had poor to moderate circulation in most collections, but very good circulation in communities with a high concentration of well educated individuals. Catalog annotations also seemed to play an important role in affecting public demand.

8. Less widely owned films tended to exhibit lower overall circulation. Titles that did circulate well tended to be works that were accessible to and of interest to large segments of the general public. Works by major avante garde filmmakers often circulated only modestly even in communities with a well educated clientele. Almost all films, however, circulated to some extent.

9. Major users of the film collections varied. In some places, individuals or schools were the heaviest users. In other collections, individuals either were not permitted to borrow films or were infrequent borrowers. In many locations, schools were not allowed to borrow films. However, it was widely suspected that much borrowing by individuals was for surreptitious classroom use. The amount of in-library programming varied. Most often it consisted of children's programs or feature film presentations. In all collections, there was substantial film use by groups. These included institutions, social service agencies, and local social and civic organizations. All systems reported high use by nursing homes and senior citizen groups. Groups tended to use films for simple recreational purposes. They seemed to prefer simple unchallenging entertainment. Experimental films with high circulation tended to be works that easily lent themselves to these uses.

10. It was not clear who borrowed the more challenging avante garde films, but it was generally felt that these circulated to individuals, film students

and schools. It was also widely believed that these films had little appeal for general audiences. Statistics tended to support this assumption, but, the philosophy at Chautauqua-Cattaraugus was that even rural audiences will respond to and enjoy carefully selected and promoted avante garde titles, and its circulation statistics did show substantial use of avante garde titles in this heavily rural area.

11. Resource sharing between adjacent systems is feasible if there are quick, cost-effective transportation links. Interlibrary loan of films to distant systems is infrequent and would be difficult to establish and maintain on other than a very limited basis. Where there is resource sharing, demand seems to be for popular rather than esoteric materials. The State Library once maintained a large collection of films which it made available to public libraries statewide. This collection has been largely disbanded. The likelihood of the State Library undertaking to develop a collection of avante garde films at this time seems remote.

12. The attitudes of film administrators towards experimental films ranged from enthusiastic commitment to skepticism. Most film administrators recognized merits in having such films available to patrons. They noted that outside large cities few people have access to or exposure to such films. It was felt that they could cause viewers to see things in new ways and thus open their minds and senses to new possibilities. However, it was also felt that present patrons would not be heavy users of such films. It was felt they were outside the range of interests and responsive capacities of unsophisticated audiences. Many administrators questioned whether they should devote time and money to serving and cultivating those persons in the community that could respond to such films when the demands of established borrowers were so great. A few

administrators weren't convinced that these films were particularly meritorious. Some questioned their legitimacy as public library rather than museum materials.

13. Obstacles to public library promotion of experimental films included the fact that not all film administrators were knowledgeable about these genres and not all were convinced of their relevance for public library collections. Administrators living far from New York City frequently had few opportunities to view experimental films. Another great obstacle was the limited contact between film administrators and film borrowers. Most face to face contact was through booking clerks and local librarians, who rarely had the backgrounds needed to promote experimental films to patrons.

14. Suggestions from administrators for increasing access to and utilization of experimental films included the training of administrators, clerks, and branch librarians in how to use such films with local audiences. A complaint sometimes expressed by some upstate administrators was that New York City based organizations did not provide them with help in selecting and using experimental films that would be accessible to and appreciated by their patrons. It was felt that the highly sophisticated works promoted at meetings were not the kind their patrons could respond to.

15. Administrators felt that, if systems in less cosmopolitan areas were to provide patrons with access to substantial numbers of experimental films, some form of resource sharing would be necessary. Such access must not detract from the system's ability to serve established users and established needs. The need for promotional materials as well as films was mentioned, as was the need for the system to reach out to individuals and groups that did not presently use film resources in order to develop audiences for these films.

Conclusions

At only a few locations in New York State do public library patrons have access to large numbers of experimental films. In New York City and on Long

Island there are strong collections. There are also substantial numbers of these films in the collections of Rochester Public Library and the Chautauqua-Cattaraugus Library System. Even here, however, patrons have access to only a small sample of works by prominent avante garde filmmakers. Access to works by less celebrated film artists is even more limited. Other systems own few experimental films and very few of the titles owned are in the avante garde category. Thus, while patrons in a few locales have access to strong and varied experimental film collections, most New York State residents have access to extremely few such films.

If more films were available, it seems likely they would be used, since all films owned currently show some utilization. The amount of use would probably not be high enough to warrant most library systems acquiring more than a representative sample of such works. Demand for avante garde films tends to be low especially in areas where the general educational level is modest and where the great majority of borrowers have unsophisticated tastes. Can audiences for such films be developed in these communities? Film administrators tend to be skeptical, but Chautauqua-Cattaraugus seems to be having success in promoting carefully selected experimental films - including avante garde works - to a largely rural clientele.

Most patrons of public library film collections borrow films for recreational purposes. This is also the reason most individuals attend in-library programs. (Children's films and feature films are the most popular programs.) Experimental films that have inherent entertainment values and which are appealingly described in the catalog enjoy good circulation in most systems especially in communities where the level of education and consequent sophistication of tastes is higher.

Film administrators need help in selecting less difficult experimental films, films which might reasonably be expected to exhibit substantial and

on-going use if added to local collections. They need to learn how these films can be used and by whom. Booking clerks and local librarians need this knowledge too. Special lists and guidelines need to be prepared which describe experimental films that have been shown to be popular and effective with specific audiences and for specific purposes. Which films will the elderly and institutionalized respond to? Which ones can be used with children? ...with young adults? Which films lend themselves to use by general audiences purely for entertainment purposes? Which films will unsophisticated audiences respond to with little guidance? With which ones do they need special help? What kind of help and how supply it? It is important that such lists and advice be based on empirical evidence of a film's successful use with library patrons rather than mere hypothesized utility. It is also important that librarians have confidence in the ability of those who prepare these guidelines to be sensitive to their communities' genuine characteristics and needs. Individuals who have actually used films in environments similar to the environments in which local librarians must operate should be among those contributing to these lists and guides.

What about more difficult avante garde films? These exhibit low to moderate circulation in most collections. Audiences exist among present users of the film collections, but these audiences are small. Precisely who these users are is unclear, but it seems likely they include individuals with some degree of filmic or artistic sophistication and schools. Can larger audiences for these films be developed among traditional film users? The experience of Chautauqua-Cattaraugus seems to suggest they can be if the film administrator is convinced of the value of these films and actively promotes them.

There is the further possibility that there are others outside the established clientele who would use experimental films if resources were available and effectively promoted. Libraries would have to reach out to these potential

users.

If audiences could be developed for more challenging experimental films, the problem would remain of how to provide patrons with access to more than a token collection. Some kind of cooperative access would seem to be necessary. Furthermore, guidance in using these films would be needed - program notes and a well annotated catalog would seem to be among the minimum aids.

Back up collections might be developed to supply patrons with experimental films. Temporary or rotating collections might be possibilities. Before such techniques are tried, however, it appears reasonable to suggest that pilot studies are need to see if audiences can indeed be developed for these more challenging titles in a variety of communities.

The steps suggested so far may be summarized as:

1. Develop guides which teach local librarians how to select, promote, and utilize experimental films which are appropriate to their patrons and which are likely to demonstrate sustained and substantial use if added to the permanent collection.

2. Develop shared access to more specialized films so that library patrons throughout the state may have access to a substantial and varied collection of experimental films.

3. Once it has been demonstrated that audiences for experimental films exist or can be developed, innovative approaches to distribution of these films through such devices as temporary or rotating collections can be tested.

It seems clear that promotional activities are necessary if experimental films are to reach their potential audience. There was relatively little promotional activity specifically aimed at experimental films reported by the systems. Techniques for promoting experimental films both through personal contact and through print-form media need to be developed and tested.

Personalized advisory service and programming assistance seem to account for the good circulation of experimental films at Chautauqua-Cattaraugus. Mid-Hudson has promoted experimental films through library programs and personal contact with arts groups. Circulation of these films - while modest - has doubled in a year. Mid-Hudson is also planning to prepare a descriptive brochure describing experimental resources for mass distribution to the community.

Good annotations sell films. Film administrators need to be taught how to write such annotations. Indeed, research needs to be undertaken to discover what is a good annotation.

If centralized collections are developed, it is essential that their catalogs contain more than superficial descriptions of films. These catalogs should be detailed, informative guides, which both promote materials and perform advisory functions. It would be highly desirable if film notes and other aids - perhaps even cassette interviews with the filmmakers - could be distributed with the films.

In conclusion, one might say, what is needed for increased access to and utilization of experimental films through public libraries is:

- substantial back-up collections of experimental films that would be available regionally or statewide at low or no cost to individual systems.
- promotional and educational materials that would sell these works to both patrons and librarians.
- outreach efforts to bring these resources to the attention of potential borrowers within the larger community.

Recommendations

There are many ways in which libraries, systems, and professional organizations can contribute to increased access to and utilization of experimental

films through public libraries. A variety of approaches to training, promotion, cooperative access, patron education, and community outreach are possible. Pilot projects and further research are necessary to determine what can actually be achieved and how best to achieve it. The following specific suggestions might be given consideration.

It is apparent that a stumbling block to the promotion of film resources and the offering of quality advisory service at the local level is the inexperience of grassroots librarians. One way this lack can be ameliorated is through greater attention being given to the problem at the library school level. Public library generalists need to acquire basic film literacy and elementary skills in advisory service and film utilization. Furthermore, they need to become acquainted with those periodicals, books, and organizations that can help them maintain and develop such skills.

A manual needs to be prepared and published which explains to librarians the nature, values and relevance of experimental films and shows how they can be used. This manual should give concrete practical advice about such activities as annotation writing, selection, utilization, programming, and resources promotion. It is important that such a publication realistically address and offer special attention to the needs of librarians in less cosmopolitan and less well educated communities.

Cooperative access to experimental films is essential if patrons throughout the state are to be given equal access to such films. However, this may be difficult to implement. It is questionable whether regional groups or even the State Library (which has just disbanded the major portion of its centralized film collection) can easily be convinced to undertake the burdens and responsibilities of such collections.

One solution might be to contract with an existing rental agency to supply experimental films to public libraries and their patrons. The agency of choice

would be a university film library which makes the collection, maintenance and loan by mail of films a daily activity.

It might work this way: the university film library would receive funds to develop an experimental film collection. A catalog - illustrated with stills and designed to make these films interesting and appealing to the general public - would be prepared and widely disseminated both through public libraries and other arts and educational instititutions throughout the region or the state. Ideally, the catalog would include brief biographies of the filmmakers and provide suggestions for programming and utilization. Other promotional materials, including posters and leaflets, could be prepared and distributed, possibly by bulk mailings, at the local level. Borrowing would be accomplished through local public library outlets.

Funding could be a problem. The cost of operation would have to be borne by a source other than the local library. NYSCA or some other state or federal agency might be interested in funding a test demonstration of this approach on a limited basis in a specific geographic area.

The university would benefit by having these films available for classroom use when not booked for library patrons. Consideration might even be given to extending service beyond public libraries to include schools. After all, increased access and utilization is the ultimate goal. Whether this extended availability would interfere with public library patrons' access would have to be determined by testing. Other approaches to cooperative access including interlibrary loan for in-library programs need to be considered and tested as well.

APPENDIX I

SPARSELY OWNED EXPERIMENTAL FILMS OWNED BY SPECIFIC LIBRARY COLLECTIONS

NEW YORK PUBLIC LIBRARY
FILMS OWNED AND UNIQUENESS

Films Owned by:	10-20	5-9	4	3	2	1	Libraries
	12	27	11	(21)	(19)	(56)	(=146)

3 libraries:
Arabesque (Whitney)
Ballet Mecanique (Leger)
Castro Street (Baille)
Concerto Flamenco (Amar)
Cosmic Ray (Conner)
Entr'acte (Clair)
Fall of the House of Usher (Watson/Webber)
Generation (Harris)
God is Dog Spelled Backwards (McLaughlin)
Gondola Eye (Hugo)
Gulls and Buoys (Breer)
Hoppity Pop (McLaren)
Meshes of the Afternoon (Deren)
Orange (Johnson)
Pastorale d'Ete (Hindle)
Phantasy (McLaren)
Rendezvous (LeLouche)
Short and Suite (McLaren)
Study in Choreography for Camera (Deren)
Tung (Baille)
Yantra (Whitney)

2 libraries:
Around Perception (Herbert)
Brand New Day (Aaron)
Cassis (Mekas)
Chakra (Belson)
Critical Mass (Frampton)
The Dead (Brakhage)
Dog Star Man (Brakhage)
Endurance, Remembrance, Metamorphosis (Gerson)
Evolution of the Red Star (Beckett)
FFFTCM (Hindle)
Free Fall(Lipsett)
Glory, Glory (Steiner)
Lemon (Frampton)
Light (Belson)
Moons Pool (Nelson)
Tarantella (Davino)
Variations on a Cellophane Wrapper (Rimmer)
Waterscape (Hymowitz)
Window, Water, Baby Moving (Brakhage)

1 library: (i.e., unique to this collection)
Ai-Ye (Hugo)
Allegretto (Fischinger)
American March (Fischinger)
Angular Movement (Brand)
Apalachee (Herbert)
Autumn Spectrum (Hirsch)
The Bed (Broughton)
Blazes (Breer)
Blue Moment (Irvine)
"C" (Lateef)

Cappriccio (Seawright)
Cinetude 2 (Rodan)
Colour Box (Lye)
Composition in Blue (Fischinger)
Deep Water (McLaughlin)
Dwightiana (Menken)
Early Abstractions (Smith)
Easy Out (O'Neill)
Eaux de Artifice (Anger)
Eyewash (Breer)
Film with Three Dancers (Emshwiller)
Fist Fight (Breer)
Frame (Kobland)
Ghosts Before Breakfast (Richter)
Hideaway (McLaughlin)
Inner and Outer Space (Breer)
Jamestown Baloos (Breer)
Late Superimpositions (Smith)
Lead Shoes (Peterson)
Leap (Lawder)
Lifeendeath (Kaplan)
Little Stabs at Happiness (Jacobs)
Man and Dog Out for Air (Breer)
Metamorphoses (Colmer)
Motion Painting (Fischinger)
Moving Targets (Shepard)
Oh Dem Watermelons (Nelson)
Opus 1 (Borenstein)
Our Lady of the Sphere (Jordan)
Pacific 231 (Mitry)
A Pair of Paradoxes (Shepard/Zajac)
Pen Point Percussion and Loops (McLaren)
Pixillation (Schwartz)
Rainbow Dance (Lye)
Ray Gun Virus (Sharits)
Runaway (Lawder)
Sequels in Transfigured Time (Razutis)
7362 (O'Neill)
Slow Down (Steiner)
Study 6-12 (Fischinger)
Surface Tension (Frampton)
Trade Tattoo (Lye)
Trik Film #1 (Griffin)
Venice Etude #1 (Hugo)
Water Music (Kyler)
Yellow Springs (Frampton)

NASSAU COUNTY LIBRARY SYSTEM
FILMS OWNED AND UNIQUENESS

Films Owned by:	10-20	5-9	4	3	2	1	Libraries
	11	23	12	15	11	30	(=102)

3 libraries:
Ballet Mecanique (Leger)
Castro Street (Baille)
Cosmic Ray (Conner)
Entr'acte (Clair)
Fall of the House of Usher (Watson/Webber)
Generation (Harris)
Go Slow on the Brighton Line

Gulls and Buoys (Breer)
Pastorale d'Ete (Hindle)
Rendezvous (LeLouche)
Short and Suite (McLaren)
Study in Choreography for Camera (Deren)
This is It (Broughton)
Tung (Baille)
Yantra (Whitney)

2 libraries:
All My Life (Baille)
Breath Death (Vanderbeek)
Cassis (Mekas)
Dangling Participle (Lawder)
The Dead (Brakhage)
Dog Star Man (Brakhage)
Fire of Waters (Brakhage)
Glory, Glory (Steiner)
Light (Belson)
Night Cats (Brakhage)
Window, Water, Baby Moving (Brakhage)

1 library:
Big Shave
Blood of a Poet (Cocteau)
Breakaway (Conner)
Crossroads (Conner)
Dance Chromatic (Emshwiller)
Door (Brakhage)
Film (Schneider)
5:10 to Dreamland (Conner)
Five Times Marilyn (Conner)
Googoplex (Schwartz)
High Kukus (Broughton)
Looking for Mushrooms (Conner)
Mass for the Dakota Sioux (Baille)
Mr. Hayasmi (Baille)
Mixummer Daydream
Notes on the Circus (Mekas)
Peacable Kingdom (Brakhage)
Permian Strata (Conner)
The Presence (Brakhage)
Quick Billy (Baille)
Quixote (Baille)
Riddle of Lumen (Brakhage)
Seven Bridges of Konigsberg (Cornwell)
Sol (Brakhage)

To Parsifal (Baille)
Valentin de las Sierras (Baille)
Vivian (Conner)
White Rose (Conner)
Wonder Ring (Brakhage)
Yin Hsien (Whitney)

BROOKLYN PUBLIC LIBRARY
FILMS OWNED AND UNIQUENESS

Films Owned by:	10-20	5-9	4	3	2	1	Libraries
	11	25	17	9	11	17	(=90)

3 libraries:
Arabesque (Whitney)
Castro Street (Baille)
Exchanges (Camie)
God is Dog Spelled Backwards (McLaughlin)
Gulls and Buoys (Breer)
Hoppity Pop (McLaren)
Meshes of the Afternoon (Deren)
Pastorale d'Ete (Hindle)
Tung (Baille)

2 libraries:
Boogie Doodle (McLaren)
Breath Death (Vanderbeek)
Dangling Participle (Lawder)
La Divina (O'Connor)
Evolution of the Red Star (Beckett)
FFFTCM (Hindle)
Moons Pool (Nelson)
Rhythmetic (McLaren)
Testament (Broughton)
Variations on a Cellophane Wrapper (Rimmer)
Waterscape (Hymowitz)

1 library:
Binary Bit Patterns (Whitney)
Chinese Fire Drill (Hindle)
Cria (Whitney)
Earth Song (Cowan)
Evocation (Cowan)
Genesis 1-27 (Waterman)
In Continuo (Gilic)
Matrix (Whitney)
Matrix III (Whitney)
Moments Spent (McDermott)
Opus 3 (Herbert)
Pandora (May)
Remembrance and Goodbye (Cowan)
Screen Test (Mouris)
Sound of One (Bartlett)
Starlight (Fulton)
Two Bagatelles (McLaren)

ROCHESTER PUBLIC/MONROE COUNTY SYSTEM
FILMS OWNED AND UNIQUENESS

Films Owned by:	10-20	5-9	4	3	2	1	Libraries
	14	26	11	10	5	9	(=75)

3 libraries:
- Ballet Mecanique (Leger)
- Concerto Flamenco (Amar)
- Fall of the House of Usher (Watson/Webber)
- God is Dog Spelled Backwards (McLaughlin)
- Hoppity Pop (McLaren)
- Laserimage (Dryer)
- Phantasy (McLaren)
- Short and Suite (McLaren)
- Yantra (Whitney)
- Gondola Eye (Hugo)

2 libraries:
- Non-Catholicam (Hindle)
- A Round Feeling (Laughlin)
- Boogie Doodle (McLaren)
- Free Fall (Lipsett)
- Around Perception (Herbert)

1 library:
- Liberation (Lockwood)
- The Kite (Corwin)
- Lot in Sodom (Watson/Webber)
- Microsecond (McLaughlin)
- Pan (Ross)
- Poem Field no. 1 (Vanderbeek)
- Pulse (Spoecker)
- Thanatopsis (Emshwiller)
- Underground Film

CHAUTAQUA-CATTARAUGUS LIBRARY SYSTEM
FILMS OWNED AND UNIQUENESS

Films Owned by:	10-20	5-9	4	3	2	1	Librarie
	11	17	3	6	11	16	(=64)

3 libraries:
- Entracte (Clair)
- From Here to There (Bass)
- Go Slow on the Brighton Line
- Orange (Johnson)
- Study in Choreography for Camera (Deren)
- This Is It (Broughton)

2 libraries:
- All My Life (Baille)
- Brand New Day (Aaron)
- Critical Mass (Frampton)
- Endurance, Remembrance, Metamorphosis (Ger
- Fire of Waters (Brakhage)
- Historia Natura (Svankmajeu)
- Lemon (Frampton)
- Music of the Spheres (Belson)
- Non-Catholicam (Hindle)
- A Round Feeling (Laughlin)
- Tarantella (Davino)

1 library:
- Bicycle (Hudina)
- Cat Film for Katie and Cynnie (Lawder)
- Cycles (Belson)
- Flamingo:Variations on a Theme (Carey)
- Fuji (Breer)
- Head (Griffin)
- Horse Flickers (Stitt)
- Lizard Mosaic (Johnson)
- Metamorphosis (Schwartz)
- New York Experimental (Mogubgub)
- Opening/Closing (Laughlin)
- Science Friction (Vanderbeek)
- Symphonie Diagonale (Eggeling)
- That's Nice (Giorgio)
- UFOs (Schwartz)
- Viewmaster (Griffin)

SUFFOLK COUNTY LIBRARY SYSTEM
FILMS OWNED AND UNIQUENESS

Films Owned by:	10-20	5-9	4	3	2	1	Libraries
	12	13	8	4	3	6	(=46)

3 libraries:
- Cosmic Ray (Conner)
- Go Slow on the Brighton Line

2 libraries:
- Orange (Johnson)
- This Is It (Broughton)
- La Divina (O'Connor)
- Rhythmetic (McLaren)
- Testament (Broughton)

1 library:
- Bells of Atlantis (Hugo)
- Nostalgia (Frampton)
- Rainbow Pass (Demos)
- Rhythms (Donnelly)
- Schmeerguntz (Nelson)
- Canyon (Jost)

MID-HUDSON LIBRARY SYSTEM
FILMS OWNED AND UNIQUENESS

Films Owned by:	10-20	5-9	4	3	2	1	Libraries
	11	10	4	1	2	7	(=35)

3 libraries:
- Arabesque (Whitney)

2 libraries:
- Music of the Spheres (Belson)
- Night Cats (Brakhage)

1 library:
- Banjo Feedback (Carey)
- Fall (Dewitt)
- Family Astrology (Carey)
- Natural Habitat (Arlyck)
- Oh Life: A Woe Story: A-Test News (Brakhage)
- Samadhi (Belson)
- In Plain Sight (Aaron)

ONONDAGA COUNTY LIBRARY SYSTEM
FILMS OWNED AND UNIQUENESS

Films Owned by:	10-20	5-9	4	3	2	1	Libraries
	12	5	5	1	1	3	(=27)

3 libraries:
- From Here to There (Bass)

2 libraries:
- Threshold (Louins)

1 library:
- Allegro Ma Troppo (Enrico)
- Boquet (Rudolph)
- Pandora's Box (Segal)

RAMAPO CATSKILL LIBRARY SYSTEM
FILMS OWNED AND UNIQUENESS

Films Owned by:	10-20	5-9	4	3	2	1	Libraries
	8	8	2	3	4	1	(=26)

3 libraries: Exchanges (Camie)
Generation (Harris)
Gondola Eye (Hugo)

2 libraries: Chakra (Belson)
Historia Natura (Svankmajeu)
Para 1000 (Bacon)
Threshold (Louins)

1 library: Celery Stalks at Midnight (Whitney)

MOHAWK VALLEY LIBRARY ASSOCIATION

Films Owned by:	10-20	5-9	4	3	2	1	Libraries
	8	8	3			1	(=20)

1 library: Dots (McLaren)

UPPER HUDSON LIBRARY FEDERATION

Films Owned by:	10-20	5-9	4	3	2	1	Libraries
	7	7	3			1	(=18)

1 library: Crazy Ray (Clair)

BUFFALO AND EIRE COUNTY LIBRARY SYSTEM

Films Owned by:	10-20	5-9	4	3	2	1	Libraries
	12	4	2				(=18)

CLINTON, ESSEX, FRANKLIN LIBRARY SYSTEM

Films Owned by:	10-20	5-9	4	3	2	1	Libraries
	7	7	2	1			(=17)

3 libraries: From Here to There (Bass)

NORTH COUNTRY LIBRARY SYSTEM
FILMS OWNED AND UNIQUENESS

Films Owned by:	10-20	5-9	4	3	2	1	Libraries
	8	3	1	2		1	(=15)

3 libraries: Laserimage (Dryer)
Exchanges (Camie)
1 library: Bashert/Fated (Kellman)

SOUTHERN TIER LIBRARY SYSTEM

Films Owned by:	10-20	5-9	4	3	2	1	Libraries
	8	3		2		2	(=15)

3 libraries: Concerto Flamenco (Amar)
Meshes of the Afternoon (Deren)
1 library: Diamond 4
Holy Thursday (Hood)

WAYNE AND ONTARIO COOPERATIVE
LIBRARY SYSTEM

Films Owned by:	10-20	5-9	4	3	2	1	Libraries
	8	2	2	1		1	(=14)

3 libraries: Laserimage (Dryer)
1 library: Osaka 1-2-3 (Whitney)

FOUR COUNTY LIBRARY SYSTEM

Films Owned by:	10-20	5-9	4	3	2	1	Libraries
	9	2	1	1			(=13)

3 libraries: Rendezvous (LeLouche)

MID-YORK LIBRARY SYSTEM

Films Owned by:	10-20	5-9	4	3	2	1	Libraries
	6	3	1		1	2	(=13)

2 libraries: Para 1000 (Bacon)
1 library: Cibernetik 5.3 (Stehura)
Onset (Gruenberger)

WESTCHESTER COUNTY LIBRARY SYSTEM
FILMS OWNED AND UNIQUENESS

Films Owned by	10-20	5-9	4	3	2	1	Libraries
	5	4					(= 9)

SOUTHERN ADIRONDACK LIBRARY SYSTEM

Films Owned by:	10-20	5-9	4	3	2	1	Libraries
	7					1	(= 8)

1 library: Danze Chromatiche (Toricelli)

FINGER LAKES LIBRARY SYSTEM

Films Owned by:	10-20	5-9	4	3	2	1	Libraries
	3	4		1			(= 8)

3 libraries: Phantasy (McLaren)

NIAGARA FALLS PUBLIC/ NIOGA COUNTY SYSTEM

Films Owned by:	10-20	5-9	4	3	2	1	Libraries
	7						(= 7)

APPENDIX II

EXPERIMENTAL FILMS OWNED, COLLECTIONS OWNING THEM, AND RECENT CIRCULATION STATISTICS

SYMBOLS USED

BPL = BROOKLYN PUBLIC LIBRARY

BE = BUFFALO AND EIRE COUNTY LIBRARY SYSTEM (Buffalo)

CC = CHAUTAUQUA CATTARAUGUS LIBRARY SYSTEM (Jamestown)

CEF = CLINTON, ESSEX, FRANKLIN LIBRARY SYSTEM (Plattsburgh)

FL = FINGER LAKES LIBRARY SYSTEM (ITHACA)

FCB = FOUR COUNTY - BINGHAMTON LIBRARY SYSTEM (Binghamton)

MH = MID HUDSON LIBRARY SYSTEM (Poughkeepsie)

MY = MIDYORK LIBRARY SYSTEM (Utica)

MV = MOHAWK VALLEY LIBRARY SYSTEM (Schenect dy)

NC = NASSAU COUNTY LIBRARY SYSTEM (Uniondale)

NYPL= NEW YORK PUBLIC LIBRARY SYSTEM

NF = NIOGA LIBRARY SYSTEM (Niagara Falls)

NCW = NORTH COUNTRY LIBRARY SYSTEM (Watertown)

OC = ONONDAGA COUNTY LIBRARY SYSTEM (Syracuse)

RC = RAMAPO CATSKILL LIBRARY SYSTEM (Middletown)

Rch = ROCHESTER -MONROE COUNTY LIBRARY SYSTEM (Rochester)

SA = SOUTHERN ADIRONDACK LIBRARY SYSTEM (Saratoga Springs)

ST = SOUTHERN TIER LIBRARY SYSTEM (Corning)

SC = SUFFOLK COUNTY LIBRARY SYSTEM (Bellport)

UH = UPPER HUDSON VALLEY LIBRARY FEDERATION (Albany)

WY = WAYNE AND ONTARIO COUNTY LIBRARY SYSTEM (Newark)

WS = WESTCHESTER LIBRARY SYSTEM (New Rochelle)

EXPERIMENTAL FILMS OWNED BY NEW YORK STATE LIBRARY SYSTEMS (n=22)

Title — Filmmaker — Year — Distributor

Library (circulation for 1978 or estimate based on 1979)

* = the system reporting the most circulations; 1 * for each ten circulations in this system

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Films Owned by 20 Libraries

*** *** A CHAIRY TALE — McLaren — 1957 — IFB

BPL	(62)	FCB	(12)	MV	(14)	OC	(41)	ST	(23)
BE	(46)	FL	(19)	NC	(31)	RC	(16)	SC	
CC	(20)	MH		NYPL		Rch	(30)	UH	(17)
CEF	(9)	MY	(13)	NCW	(6)	SA	(23)	WY	(25)

(humor, plot, many libraries own multiple copies)

* PAS DE DEUX — McLaren — 1969 — LCA

BPL	(6)	FCB		NC	(9)	RC	(2)	SC	
CC	(4)	MH		NYPL		Rch	(14)	UH	(17)
CEF	(2)	MY	(8)	NCW	(4)	SA	(6)	WS	(6)
FL	(0)	MV	(2)	OC	(6)	ST	(1)	WY	(12)

(ballet, live action, image manipulation)

Films Owned by 19 Libraries

** DREAM OF WILD HORSES — De Daunant — 1962 — Con/McGH

BPL	(1)	FCB	(6)	NC	(15)	RC	(10)	SC	
BE	(6)	MH		NF	(11)	Rch	(16)	UH	(15)
CC	(22)	MY	(8)	NYPL		SA	(10)	WS	(10)
CEF	(1)	MV	(10)	OC	(10)	ST	(11)		

(wild horses running in water, on fire, in slow motion)

Films Owned by 17 Libraries

*** NEIGHBORS — McLaren — 1952 — IFB, PYR, Con/McGH

BPL	(10)	MH		NF	(10)	Rch	(38)	WY	(21)
BE	(7)	MY	(14)	NCW	(10)	ST	(6)		
CC	(15)	MV	(6)	OC	(11)	SC			
FCB	(9)	NYPL		RC	(10)	UH	(15)		

(humor, plot, live action, clear message)

** FRANK FILM — Mouris — 1973 — PYR

BPL (1)	MH	NCW (2)	WY (11)
BE (3)	MY (3)	OC (8)	WS (16)
CC (3)	NC (24)	RC (4)	
CEF (2)	NYPL	Rch (7)	
FCB (4)	NF (5)	SC	

(Academy Award winner, note unusually high circulation in Nassau County

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Films Owned by 15 Libraries

** AMERICAN TIME CAPSULE — Braverman — 1968 — PYR

BPL (2)	NC (19)	Rch (21)
BE (13)	NYPL	ST (3)
CC (20)	NCW(6)	SC
MH	OC (9)	WY (11)
MV (2)	RC (14)	WS (8)

(clear subject matter, message, rapid montage of familiar images related to U.S. history)

Films Owned by 13 Libraries

* DANCE SQUARED — McLaren — 1961 — IFB

BPL (2)	MH	OC (11)	WY (8)
BE (9)	MV (12)	Rch(2)	
CC (7)	NYPL	SA (14)	
FCB (8)	NF (12)	UH (13)	

N.Y., N.Y. — Thompson — 1959 — PYR, AIVF

BPL (9)	MY (5)	RC (2)	SC
BE (3)	NC (9)	Rch(8)	
CC (8)	NYPL	SA (3)	
MH	NF (8)	ST (2)	

Films Owned by 12 Libraries

* BEGONE DULL CARE — McLaren — 1950 — IFB

BPL (5)	NC (8)	SA (1)	
BE (11)	NYPL	SC	
MH	OC (4)	UH (12)	
MV (6)	Rch(11)	WS (12)	

Films Owned by
11 Libraries

**** CONDENSED CREAM OF BEATLES Braverman 1973 PYR

BE (23)	NC (39)	RC (18)
FL (24)	NF (37)	Rch(34)
FCB(36)	NCW(18)	SC
MH	OC (45)	

(lively montage of familiar images related to the Beatles and the sixties, Beatles sing on soundtrack)

** THE SIXTIES Braverman 1970 PYR

BE (16)	NC (22)	SC	
CEF(4)	NCW(8)	ST (4)	
FCB(12)	OC (25)	WY (7)	
MH	Rch(15)		

(lively montage of familiar images related to sixties)

Films Owned by
10 Libraries

* FIDDLE DE DEE McLaren 1947 IFB

BPL (4)	NC (18)	Rch (5)	UH (13)
BE (11)	NYPL	SC	
CC (12)	OC (9)	ST (9)	

** TELEVISIONLAND Braverman 1971 PYR

CC (16)	NYPL	OC (15)	WY (27)
CEF(9)	NF (17)	Rch(16)	
FCB(6)	NCW (2)	SC	

(montage, the history of television)

NOTES ON A TRIANGLE Jodoin 1967 IFB, PYR

BPL (8)	CEF (5)	NYPL	SA (8)
BE (6)	MV (8)	NCW (4)	
CC (5)	NC (6)	Rch (2)	

(colored triangles waltz to piano music)

Films Owned by
9 Libraries

* CANON McLaren 1963 IFB

BPL (5)	NC (5)	Rch (3)	
CC (10)	NYPL	UH (4)	
FCB (4)	RC (4)	WY (11)	

(abstractions explain musical form of "Round")

MOSAIC — McLaren — 1964 — IFB, Con/McGH

BPL (5) MH Rch (3)
BE (6) NC (7) SC
CEF (4) NYPL WS (6)

(Op Art abstract designs)

Films Owned by 8 Libraries

* ALLURES — Belson — 1964 — PYR

BPL (7) MH NYPL
CC (15) MV (2) Rch (13)
CEF (2) NC (12)

(abstract patterns - rings, circles, ellipses, feelings of continuity, mysticism)

* BALLET ADAGIO — McLaren — 1972 — PYR

BPL (8) MH NYPL
CEF (2) NC (4) Rch (11)
FL (7) NCW(4)

(ballet, live action, only moderately experimental)

** HEN HOP — McLaren — 1942 — IFB

BPL (7) NYPL ST (6)
CC (18) OC (16) UH (15)
NC (29) Rch(5)

* LINES HORIZONTAL/ LINES VERTICAL — McLaren — 1960 — IFB

BPL (1) NC (13) Rch (5)
MH NYPL UH (10)
MV (4) OC (2)

(abstract manipulations of lines in time to music, considerably less popular than the less abstract and more humorous HEN HOP which features a figure of a hen dancing to folk music)

* ORGANISM — Harris — 1975 — Phoenix, AIVF

BPL (9) NC (18) Rch (2)
BE (4) NYPL SC
MH RC (2)

(clear subject matter/theme, analogy between tissue of organism and city)

* UN CHIEN ANDALOU — Dali/Bunel — 1929 — PYR (et al)

BE MV (6) RC (18)
CC (9) NC (13) Rch(11)
MH NYPL

(live action, humor, filmmakers widely known)

Films Owned by 7 Libraries

ENTER HAMLET — Mogubgub — 1965 — PYR

BPL (6) NC (8) SC
CC (7) NYPL
MV (4) Rch(8)

(humor, Shakespeare, only moderately experimental)

HIGHWAY — Harris — 1958 — Radim

BPL (2) NYPL WS (6)
CEF (3) RC (8)
NC (6) Rch

(experience of driving, rock music)

LAPIS — Whitney — 1967 — PYR, CFS

BPL (4) MY (4) RC (6)
CC (7) MV (2)
MH NYPL

(computer film)

* LIQUID JAZZ — Kramer — 1962 — Kramer

CC (6) RC (6) WS (12)
MV (4) Rch
NYPL SC

* OMEGA — Fox — 1970 — PYR

BPL (3) OC (7) UH (12)
FCB (6) Rch(6)
MY (15) SC

(figures as well as optical effects, clearly has a "plot", message although difficult to decipher, metaphysical elements)

PERMUTATIONS — Whitney — 1968 — PYR, MOMA

BPL (2) MH Rch (4)
CEF (1) NC (7)
FL (0) NYPL

(computer film)

Films Owned by 6 Libraries

BRIDGES GO ROUND — Clarke — 1958 — Con/McGH, AIVF, Ser.Bus.

BPL (1) NC (3) Rch (3)
CC (4) NYPL SC

ANGEL — May — 1967 — Films Inc

BPL (4) NC (8) SC
CC Rch(4) ST

* CONEY — Mouris — 1975 — Phoenix

BPL (14) MH Rch(5)
CC (14) NYPL WY (4)

LE MERLE — McLaren — 1959 — IFB

CC (0) NYPL Rch (1)
MV (6) NCW (2) UH

(French-Canadian folk song, cutouts of bird on pastel backgrounds)

MOON 69 — Bartlett — 1969 — Myers

BPL (8) NC (7) SC
FL (1) NYPL ST (2)

* NINE VARIATIONS ON A DANCE THEME — Harris — 1966 — Film Images

BPL (0) NYPL Rch (10)
CC (2) RC (2) WS (0)

OFF/ON — Bartlett — 1967 — Myers, F. Solomon

BPL (1) MY (9) NYPL
CC (5) NC (3) Rch (2)

SKYSCRAPER — Clarke — 1960 — Brandon

BPL (3) CC (3) NC
BE (4) CEF(2) Rch (6)

Films Owned by
5 Libraries

* BLINKETY BLANK — McLaren — 1955 — IFB

BPL (3) MV (12) NYPL
CC (5) NC (17)

CIRCLES II — Chase — 1972 — Chase

BPL (5) NYPL Rch (6)
FL (6) OC (5)

* EXPERIMENTS IN MOTION GRAPHICS — Whitney — 1968 — PYR, MOMA

BPL (4) NC (7) Rch (10)
MH NYPL

HOMMAGE TO MAGRITTE — Thatcher — 1974 — Ser Bus, AIVF

CC NYPL SC
NC (9) RC (0)

* A MOVIE — Conner — 1958 — Myers, Conner

BPL (2) NYPL UH (9)
NC (6) Rch (10)

NECROLOGY — Lawder — 1969 — Lawder

BPL (2) NYPL SC
NC (6) Rch (3)

* PIANISSIMO — Davino — 1963 — Films Inc, Grove

NC (9) OC (10) SC
NYPL Rch(2)

RENAISSANCE — Borowczyk — 1963 — PYR

CC (4) NCW (2) UH (3)
NYPL SC

SYMMETRY — Stapp — 1966 — Con McGH

BPL (2) NC (4) SC
CEF (3) Rch(3)

Films Owned by
4 Libraries

BILLABONG — Hindle — 1968 — Myers

BPL (1) NYPL
NC (1) SC

CORRIDA INTERDITE — DeDaunaunt — 1958 — PYR

BPL (2) NCW (4)
MV (2) SC

COSMOS — Belson — 1970 — PYR, AIVF

BPL (9) OC (8)
NYPL RC (7)

CRYSTALS — 1969 — PYR

CEF (4) NC
MV (2) OC (9)

MEDINA — Bartlett — 1972 — Ser Bus

BPL (2) SC
MY (3) WY (2)

MEDITATION — Belson — 1971 — PYR

BPL (4) NC (9)
MH NYPL

MOTHLIGHT — Brakhage — 1963 — PYR, Grove

CC (4) NC (0)
MH NYPL

NAVAJO RAINCHANT — Dyal — 1971 — CFS, AFof A

BE (7) NC (4)
CC NYPL

NOW THAT THE BUFFALO'S GONE — Gershfield — PYR

BPL (5) Rch (7)
NYPL SC

OPENING SPEECH — McLaren — 1963 — IFB

FCB OC (6)
NYPL Rch(5)

PRIMORDIUM — Pantzer — 1968 — PYR

BPL (3) Rch (0)
OC (3) UH (4)

RELATIVITY — Emshwiller — 1966 — Grove

BPL (0) RC (4)
NC (4) SC

*	REPORT	Conner	1967	Ser Bus, Ursa Major
	NC (11) NYPL	Rch (9) SC		
	SERENAL	McLaren	1963	IFB
	BPL (1) NC (1)	NYPL Rch (1)		
	SERPENT	Bartlett	1971	Ser Bus
	BPL (4) NC (1)	NYPL Rch (3)		
	SPHERES	McLaren	1969	IFB
	BPL (3) MH	OC (6) Rch(2)		
*	STARS AND STRIPES	McLaren	1943	IFB
	BPL (3) CC (1)	Rch (0) UH (11)		
	SYNCHROMY	McLaren	1971	LCA
	BPL (1) BE (7)	Rch (8) SC		
	SYRINX and CITYSCAPE	Larkin	1966	LCA
	BPL (0) MV (4)	Rch (1) WY (3)		
	TOTEM	Emshwiller	1963	Grove
	BPL (3) CEF (4)	NC (6) NYPL		
*	WATERSMITH	Hindle	1968	Time Life
	BPL (1) NC (10)	Rch (1) UH (6)		
	WORLD	Belson	1970	PYR
	BPL (4) MH	NC (1) SC		

Films Owned by 3 Libraries

	ARABESQUE	Whitney	1976	PYR
	BPL (5)	MH	NYPL	
*	BALLET MECANIQUE	Leger	1924	Ntl Cinema Service, et al
	NC (10)	NYPL	Rch (8)	

	CASTRO STREET	Bailie	1966	Myers
	BPL (1)	NC (3)	NYPL	
	CONCERTO FLAMENCO	Amar	1964	Amar
	NYPL	Rch (1)	ST (1)	
	COSMIC RAY	Conner	1961	Ser. Bus.
	NC (4)	NYPL	SC	
	ENTR'ACTE	Clair	1924	Radim, Festival
	CC (5)	NC (7)	NYPL	
	EXCHANGES	Camie	1969	ACI
	BPL (1)	NCW (0)	RC (2)	
**	FALL OF THE HOUSE OF USHER	Watson/Webber	1929	
	NC (26)	NYPL	Rch (8)	
	FROM HERE TO THERE	Bass	1964	PYR
	CC (6)	CEF (3)	OC (3)	
	GENERATION	Harris	1956	Radim
	NC (1)	NYPL	RC (0)	
	GO SLOW ON THE BRIGHTON LINE		1948	Grove, Cinema 16
	CC (8)	NC (5)	SC	
	GOD IS DOG SPELLED BACKWARDS	McLaughlin	1967	McGH
	BPL (4)	NYPL	Rch (0)	
	GONDOLA EYE	Hugo	1963	Radim
	NYPL	RC (8)	Rch (2)	
	GULLS AND BUOYS	Breer	1972	Breer
	BPL (1)	NC (3)	NYPL	
	HOPPITY POP	McLaren	1946	IFB
	BPL (5)	NYPL	Rch (1)	
*	LASERIMAGE	Dryer	1972	PYR
	NCW (4)	Rch (9)	WY (12)	
	MESHES OF THE AFTERNOON	Deren	1943	
	BPL (1)	NYPL	ST (0)	

	ORANGE	Johnson	1970	Ser. Bus., MultiMedia Res Ctr
	CC (6)	NYPL	SC	
	PASTORALE D'ETE	Hindle	1959	Myers
	BPL (1)	NC (3)	NYPL	
	PHANTASY	McLaren	1952	IFB
	FL (0)	NYPL	Rch (4)	
*	RENDEZVOUS	LeLouche	1977	PYR
	FCB (12)	NC (5)	NYPL	
	SHORT AND SUITE	McLaren	1960	IFB
	NC (2)	NYPL	Rch (1)	
	STUDY IN CHOREOGRAPHY FOR CAMERA	Deren	1945	Grove, Films Inc
	CC	NC (8)	NYPL	
	THIS IS IT	Broughton	1971	Ser. Bus.
	CC (1)	NC (2)	SC	
	TUNG	Baille	1966	AFofA
	BPL (1)	NC (1)	NYPL	
*	YANTRA	Whitney	1959	CFS
	NC (11)	NYPL	Rch (3)	

Films Owned by
2 Libraries

	ALL MY LIFE	Baille	1966	AFofA
	CC	NC (2)		
	AROUND PERCEPTION	Herbert	1969	NFBC
	NYPL	Rch (3)		
*	BOOGIE DOODLE	McLaren	1948	IFB
	BPL (10)	Rch (4)		
	BRAND NEW DAY	Aaron	1974	Aaron
	CC (4)	NYPL		
	BREATH DEATH	Vanderbeek	1964	PYR
	BPL (1)	NC (2)		

CASSIS Mekas 1966 Mekas

NC (3) NYPL

CHAKRA Belson 1972 AIVF

NYPL RC (4)

CRITICAL MASS Frampton 1971 New Amer Filmmakers

CC (3) NYPL

* DANGLING PARTICIPLE Lawder 1970 Ser. Bus.

BPL (8) NC (12)

THE DEAD Brakhage 1960 Brakhage

NC (0) NYPL

LA DIVINA O'Connor 1969 USC

BPL (1) SC

DOG STAR MAN Brakhage 1964 Grove

NC (1) NYPL

ENDURANCE, REMEMBRANCE, METAMORPHOSIS Gerson 1970 AFofA

CC NYPL

EVOLUTION OF THE RED STAR Beckett 1974 Ser. Bus.

BPL (2) NYPL

FFFTCM Hindle 1967 Myers

BPL (1) NYPL

FIRE OF WATERS Brakhage 1965 Brakhage

CC (8) NC (1)

FREE FALL Lipsett 1964 NFBC

NYPL Rch (0)

GLORY GLORY Steiner 1972 Steiner

NC (7) NYPL

HISTORIA NATURA Svankmajeu United World Films

CC (8) RC (2)

LEMON Frampton 1969 Peter Feinstein

CC (4) NYPL

LIGHT Belson 1973 PYR
NC (9) NYPL

MOONS POOL Nelson 1974 Ser. Bus.
BPL (3) NYPL

MUSIC OF THE SPHERES Belson 1972 PYR
CC (7) MH

NIGHT CATS Brakhage 1956 MacMillan
MH NC (3)

NON-CATHOLICAM Hindle 1963 Myers
CC (1) Rch (3)

PARA 1000 Bacon 1967
MY (2) RC (4)

RHYTHMETIC McLaren 1956 IFB
BPL (4) SC

A ROUND FEELING Laughlin 1974 Eccentric Circle
CC (7) Rch (1)

TARANTELLA Davino Grove
CC (4) NYPL

TESTAMENT Broughton 1974 Ser. Bus.
BPL (2) SC

THRESHOLD Louins 1970 PYR
RC (6) OC (1)

VARIATIONS ON A CELLOPHANE WRAPPER Rimmer 1970 Ser. Bus.
BPL (1) NYPL

WATERSCAPE Hymowitz 1961 Hymowitz
BPL (1) NYPL

WINDOW, WATER, BABY MOVING Brakhage 1959 Brakhage
NC (5) NYPL

Films Owned by
1 Library

	AI-YE	Hugo	1950	Radim	NYPL
	ALLEGRETTO	Fischinger	1936	PYR	NYPL
*	ALLEGRO MA TROPPO	Enrico	1962	PYR	OC (10)
	AMERICAN MARCH	Fischinger	1941	PYR	NYPL
	ANGULAR MOVEMENT	Brand	1973	Brand	NYPL
	APALACHEE	Herbert	1973	Herbert	NYPL
	AUTUMN SPECTRUM	Hirsch	1952	CFS	NYPL
	BANJO FEEDBACK	Carey	1974		MH
	BASHERT (FATED)	Kellman	1971	Brian Film	NCW (2)
	THE BED	Broughton	1968	Ser. Bus.	NYPL
	BELLS OF ATLANTIS	Hugo	1953	Radim	SC
*	BIG SHAVE		1968	Con/McGH	NC (12)
	BICYCLE	Hudina	1975	Ser. Bus.	CC (7)
	BINARY BIT PATTERNS	Whitney	1969	PYR	BPL (4)
	BLAZES	Breer		Breer	NYPL
	BLOOD OF A POET	Cocteau	1930	Ntl Cinema Serv	NC (9)
	BLUE MOMENT	Irvine	1977	Irvine	NYPL
*	BOQUET	Rudolph	1971	PYR	OC (11)
	BREAKAWAY	Conner		Ser. Bus.	NC (1)
	"C"	Lateef	1959	CFS	NYPL
	CANYON	Jost	1970	AFofA	SC
	CAPPRICCIO	Seawright	1969	Seawright	NYPL
*	CAT FILM FOR KATIE AND CYNNIE	Lawder	1973	Lawder	CC (11)
	CELERY STALKS AT MIDNIGHT	Whitney	1951	PYR	RC (2)
	CHINESE FIRE DRILL	Hindle	1968	Meyers	BPL (2)
	CIBERNETIK 5.3	Stehura	1968	CFS	MY (9)
	CINETUDE 2	Rodan	1969	Radim	NYPL

COLOUR BOX	Lye	1935	MOMA		NYPL
COMPOSITION IN BLUE	Fischinger	1935	PYR		NYPL
CRAZY RAY	Clair	1923			UH (8)
CRIA	Whitney	1969	PYR		BPL (2)
CROSSROADS	Conner		Ser. Bus.		NC (7)
CYCLES	Belson	1974	PYR		CC (4)
DANCE CHROMATIC	Emshwiller	1960	Grove		NC (4)
DANZE CHROMATICHE	Toricelli	1964	Toricelli		SA (4)
DEEP WATER	McLaughlin	1973	Ser. Bus.		NYPL
DIAMOND 4		1968	Frohman Prod.		ST (0)
DOOR	Brakhage	1971	Brakhage		NC (2)
DOTS	McLaren	1948	IFB		MV (4)
DWIGHTIANA	Menken	1958	Menken		NYPL
EARLY ABSTRACTIONS	Smith	1962	AFofA		NYPL
EARTH SONG	Cowan	1970	Cowan		BPL (3)
EASY OUT	O'Neill	1969	Ser. Bus.		NYPL
EAUX DE ARTIFICE	Anger	1953	CFS		NYPL
EVOCATION	Cowan	1969	Cowan		BPL (2)
EYEWASH	Breer	1959	Grove		NYPL
FALL	DeWitt	1971	Ser. Bus.		MH
FAMILY ASTROLOGY	Carey	1972	Carey		MH
FILM	Schneider	1969	Grove		NC
FILM WITH THREE DANCERS	Emshwiller	1970	Emsh.		NYPL
FIST FIGHT	Breer	1964	Grove		NYPL
5:10 TO DREAMLAND	Conner	1976	Ser. Bus.		NC (5)
* FIVE TIMES MARILYN	Conner	1973	Ser. Bus.		NC (15)
FLAMINGO: VARIATIONS ON A THEME	Carey	1975	IFB		CC (5)
FRAME	Kobland	1976	Kobland		NYPL
FUJI	Breer	1974	Ser. Bus.		CC (9)

	GENESIS 1-27	Waterman	1968		BPL (7)
	GHOSTS BEFORE BREAKFAST	Richter	1927	Cecile Starr	NYPL
	GOOGOPLEX	Schwartz	1972	Lillian Prods.	NC (5)
	HEAD	Griffin	1975	Ser. Bus.	CC
	HIDEAWAY	McLaughlin	1974	McLaughlin	NYPL
	HIGH KUKUS	Broughton	1973	Ser. Bus.	NC (3)
	HOLY THURSDAY	Hood/Blakeslee	1969		ST
*	HORSE FLICKERS	Stitt	1977	Texture	CC (17)
	IN CONTINUO	Gilic	1973	Phoenix	BPL (2)
	IN PLAIN SIGHT	Aaron	1977	Aaron	MH
	INNER AND OUTER SPACE	Breer		Breer	NYPL
	JAMESTOWN BALOOS	Breer	1957	Breer	NYPL
	THE KITE		1963	Blackbird	Rch (7)
	LATE SUPERIMPOSITIONS	Smith	1965	AFofA	NYPL
	LEAD SHOES	Peterson	1949	AFofA	NYPL
	LEAP	Lawder	1969	Lawder	NYPL
	LIBERATION	Lockwood			Rch (5)
	LIFEENDEATH	Kaplan	1967	Radim	NYPL
	LITTLE STABS AT HAPPINESS	Jacobs	1963	AFofA	NYPL
	LIZARD MOSAIC	Johnston		Ser. Bus.	CC (6)
*	LOOKING FOR MUSHROOMS	Conner	1967	Ser. Bus.	NC (12)
	LOT IN SODOM	Watson/Webber	1934		Rch (1)
	MAN AND DOG OUT FOR AIR	Breer	1957	Grove	NYPL
	MASS FOR THE DAKOTA SIOUX	Bailie	1964	AFofA	NC (2)
	MATRIX	Whitney	1970	PYR	BPL (2)
	MATRIX III	Whitney	1972	PYR	BPL (3)
	METAMORPHOSES	Colmer	1974	Visual Resources	NYPL
	METAMORPHOSIS	Schwartz	1974	Lillian Prods.	CC (6)

MICROSECOND	McLaughlin	1970	CFS	Rch (1)
Mr HAYASMI	Bailie	1961	AFofA	NC (1)
MIXUMMER DAYDREAM		1971	ACI	NC (4)
MOMENTS SPENT	McDermott	1969	Texture	BPL (0)
MOTION PAINTING	Fischinger	1947	PYR	NYPL
MOVING TARGETS	Shepard	1976	Canyon Cinema	NYPL
NATURAL HABITAT	Arlyck	1970	Arlyck	MH
NEW YORK EXPERIMENTAL	Mogubgub		PYR	CC (5)
NOSTALGIA	Frampton	1971		SC
NOTES ON THE CIRCUS	Mekas	1966	Mekas	NC (1)
OH DEM WATERMELONS	Nelson	1965	Ser. Bus.	NYPL
OH LIFE: A WOE STORY: THE A-TEST NEWS	Brakhage	1963	MacMillan	MH
ONSET	Gruenberger	1968	CFS	MY (2)
OPENING/CLOSING	Laughlin	1972	Ser. Bus.	CC
OPUS 1	Borenstein	1972	Can.Fmmkr Dist. Ctr.	NYPL
OPUS 3	Herbert	1967	NFBC	BPL (1)
OSAKA 1-2-3	Whitney		PYR	WY (4)
OUR LADY OF THE SPHERE	Jordan	1969	MYER	NYPL
PACIFIC 231	Mitry	1949	Reel Images	NYPL
A PAIR OF PARADOXES	Shepard/Zajac	1965	Bell Labs	NYPL
PAN	Ross			Rch (1)
PANDORA	May	1970	NFBC	BPL (4)
* PANDORAS BOX	Segal	1974	Perspective	OC (10)
PEACABLE KINGDOM	Brakhage	1971	Brakhage	NC (0)
PEN POINT PERCUSSION and LOOPS	McLaren	1951	IFB	NYPL
PERMIAN STRATA	Conner	1969	Ser. Bus.	NC (1)

	PIXILLATION	Schwartz	1970	Bell Labs	NYPL
	THE PRESENCE	Brakhage	1972	Brakhage	NC (0)
	POEM FIELD #1	Vanderbeek			Rch (1)
	PULSE	Spoecker			Rch (2)
	QUICK BILLY	Baille	1970	AFofA	NC (4)
	QUIXOTE	Baille	1967	AFofA	NC (4)
	RAINBOW DANCE	Lye	1936	MOMA	NYPL
	RAINBOW PASS	Demos	1975	CFS	SC
	RAY GUN VIRUS	Sharits	1966	Sharits	NYPL
	REMEMBRANCE AND GOODBYE	Cowan		Cowan	BPL (2)
	RHYTHMS	Donnelly	1971	Donnelly	SC
	RIDDLE OF LUMEN	Brakhage	1972	Brakhage	NC (1)
	RUNAWAY	Lawder	1970	Lawder	NYPL
	SAMADHI	Belson	1968	PYR	MH
	SCHMEERGUNTZ	Nelson	1965	Ser. Bus.	SC
	SCIENCE FRICTION	Vanderbeek	1959	PYR	CC (2)
	SCREEN TEST	Mouris	1975	Phoenix	BPL (4)
	SEQUELS IN TRANSFIGURED TIME	Razutis	1976	Can.Fmmkr.Dist. Ctr.	NYPL
	SEVEN BRIDGES OF KONIGSBERG	Cornwell	1958	IFB	NC (3)
	7362	O'Neill	1968	CFS	NYPL
	SLOW DOWN	Steiner	1976	Steiner	NYPL
	SOL	Brakhage	1974	Brakhage	NC (0)
*	SOUND OF ONE	Bartlett	1976	Ser. Bus.	BPL (10)
	STARLIGHT	Fulton	1960	PYR	BPL (1)
	STUDY 6-12	Fischinger	1929	PYR	NYPL
	SURFACE TENSION	Frampton	1968	Peter Feinstein	NYPL
	SYMPHONIE DIAGONALE	Eggeling	1924	Festival Films	CC (1)

*	THANATOPSIS	Emshwiller			Rch (12)
	THAT'S NICE	Giorgio	1968	CFS	CC (5)
	TO PARSIFAL	Baille	1963	Canyon Films	NC (5)
	TRADE TATTOO	Lye	1937	MOMA	NYPL
	TRIK FILM #1	Griffin	1974	Griffin	NYPL
	TWO BAGATELLES	McLaren	1951	IFB	BPL (2)
*	UFOs	Schwartz	1971	Perspective	CC (15)
	UNDERGROUND FILM		1971	ACI	Rch (8)
	VENICE ETUDE #1	Hugo	1962	Radim	NYPL
	VALENTIN DE LAS SIERRAS	Baille	1967	AFofA	NC (2)
	VIEWMASTER	Griffin	1976	Ser. Bus.	CC
	VIVIAN	Conner	1965	Ser. Bus.	NC (6)
	WATER MUSIC	Kyler	1966	Kyler	NYPL
	WHITE ROSE	Conner	1967	Ser. Bus.	NC (1)
	WONDER RING	Brakhage	1955	Brakhage	NC (1)
	YELLOW SPRINGS	Frampton	1972	Peter Feinstein	NYPL
	YIN HSIEN	Whitney	1970	PYR	NC (4)

APPENDIX III

EXPERIMENTAL FILMS OWNED ARRANGED BY THE DIRECTOR AND WITH DESCRIPTIVE ANNOTATIONS

EXPERIMENTAL FILMS OWNED BY NEW YORK STATE LIBRARY SYSTEMS
ANNOTATED AND LISTED BY DIRECTOR/FILMMAKER

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Director (No. of films found) (No. of libraries owning films by him/her)
Title of individual films (No. of libraries owning)

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AARON, JANE (2) (3)
BRAND NEW DAY (2) autobiography, life in NYC
IN PLAIN SIGHT (1) time lapse photography plus drawings, "picture within a picture" (2 min)

AMAR, MAURICE (1) (3)
CONCERTO FLAMENCO OPUS 1 (3) overlaid images, flamenco dancing, bullfightling (10 min)

ANGER, KENNETH (1) (1)
EAUX DE ARTIFICE (1) circus dwarf in baroque wig and dress hurries through Parisian park, fountains

ARLYCK, RALPH (1) (1)
NATURAL HABITAT (1) montage, robot-like patterns of daily job routines (18 min)

BACON, BRUCE (1) (2)
PARA 1000 (2) psychedelic colors, sound, images of hippie and mod/pop culture of the late 60s (17 min)

BAILLE, BRUCE (9) (4)
ALL MY LIFE (2) long, slow pan of an old fence overflowing with red roses, Ella Fitzgerald sings (3 min)
CASTRO STREET (3) railroad images and sounds as a metaphor for consciousness, scenes of an industrialized California city (10 min)
MASS FOR THE DAKOTA SIOUX (1) structured according to the ritual of the Mass, civilization that destroyed the Sioux leaves forgotten man to die on busy street (24 min)
MR HAYASMI (1) vignette of elderly Japanese gardener (3 min)
QUICK BILLY (1) hour-long stream of images from dreams and moment to moment reality, "fear not the terrifying forms of your own psyche" climaxed by one reel Western summarizing abstract material (60 min)
TO PARSIFAL (1) lyrical tribute to summer, blues, browns, greens, Wagnerian music (16 min)
TUNG (3) portrait of a friend derived from momentary image of walking, imagery and a poem (5 min)
VALENTIN DE LAS SIERRAS (1) collage of skin, eyes, knees, sun, earth, horses; blind guitarist sings; rythyms, place and people of a Mexican town (10 min)

BASS, SAUL (1) (3)
FROM HERE TO THERE (3) impressionistic view of an airplane flight - LA to NYC (9 min)

BARTLETT, SCOTT (5) (10)
MEDINA (4) superimposition and fleeting images show past and present, religion, dance, work of a Saudi Arabian city (15 min)

MOON 1969 (6) semi-abstract images, sounds of space flight, quotations from the I Ching, impressions of a moon flight (15 min)
OFF/ON (6) flow of images and sound created by manipulating film images with television circuitry (10 min)
SERPENT (4) hypnotic visuals, natural and electronic imagery, primal chaotic life force in mythic symbology (15 min)
SOUND OF ONE (1) Tai Chi Chuan body movements, meditative experience (12 min)

BECKETT, ADAM (1) (2)
EVOLUTION OF THE RED STAR (2) bright pulsating colors, electronic sound, star motif in all its permutations (8 min)

*BELSON, JORDAN (9) (12)
ALLURES (8) expanding rings, receding circles, spirals, ellipses, molecular and astronomical aspects of the universe, film as an object for meditation (8 min)
CHAKRA (2) meditative experience, bright colors, expanding circles, change, transition (6 min)
COSMOS (4) kinetic journey to the center of the galaxy, vortex and creative nucleus of the galaxy is experienced (6 min)
CYCLES (1) light, color, meditation (11 min)
LIGHT (2) pure experience of light - physical and metaphysical, galaxies, suns, seas, states of consciousness (7 min)
MEDITATION (4) rhythyms of the inner cosmos, to make the mind one-pointed and exclude other thoughts (6 min)
MUSIC OF THE SPHERES (2) based on ancient Greek conception of the solar system as a vast musical instrument, music, flowing colors, sense of wholeness (10 min)
SAMADHI (1) ultimate consciousness, the individual merges with the universal soul (6 min)
WORLD (4) evocation of the life energy of the universe, birth of the world as a bio-astronomical event, flowing abstract images (6 min)

BORENSTEIN, JOYCE (1) (1)
OPUS 1 (1)

*BRAKHAGE, STAN (13) (4)
THE DEAD (2) Parisian graveyard, an attempt to break from the tradition of European art, the dead symbologies imposed on us by the past, to "SEE" free of the conditioning European traditions have imposed upon our vision (11 min)
DOOR (1) a "metaphor which defines the limits of expectation" (2 min)
DOG STAR MAN (2) five parts: Prelude (2 layers of superimposition), Pt I (single image), Pt II (2 layers), Pt III (3 layers), Pt IV (4 layers), nature, cosmos, family, man, woman, infant, myth/epic (78 min)
FIRE OF WATERS (2) play of lights and sound, lightning and thunder, "man lives in a fire of waters and will live eternally in the first taste" (10 min)

MOTHLIGHT (4) made without camera, moth wings, fibres, plants, flowers sandwiched between mylar, essence of the moth's life and flight in the medium of light (4 min)
NIGHT CATS (2) cat forms and movements emerge from and merge into black spaces (8 min)
OH LIFE: A WOE STORY: THE A-TEST NEWS (1) intercuts and superimposes black and white images from a tv set, comments on grim and ridiculous elements of society and relationship to television medium (5 min)
PEACABLE KINGDOM (1) inspired by the Edward Hicks painting (8 min)
THE PRESENCE (1) insect as being, aura and environment of a beetle, done in Japanese wood block style (4 min)
RIDDLE OF LUMEN (1) objects seem to exist in their own light and space as the camera instigates shifts in orientation, light as hero and riddle (17 min)
SOL (1) tone poem, sun-gold-god-soil-soul (4 min)
WINDOW, WATER, BABY MOVING (2) lyrical rythyms, rituals, love, life, natural home birth of the film-maker's first child, hymn to creation and procreation (12 min)
WONDER RING (1) early Brakhage film on the old Third Avenure El(evated railroad) in NYC, light, shadow, rythym, mood, editing and visual complexity (4 min)

BOROWCZYK, WALDEMAR (1) (5)
RENAISSANCE (5) room destroyed by explosion reassembles itself slowly and with great effort (10 min)

BRAND, BILL (1) (1)
ANGULAR MOVEMENT (1)

BRAVERMAN, CHARLES (4) (20)
AMERICAN TIME CAPSULE (15) 1300 scenes from US history compressed into 3 minutes, a commentary as well as a recapitulation (3 min)
CONDENSED CREAM OF BEATLES (11) collage film recapitulating and commenting on career of the Beatles and on the decade of the sixties (17 min)
THE SIXTIES (11) montage of news events from the sixties (15 min)
TELEVISIONLAND (10) programs and commercials are recalled in this rapid montage recapitulation of the history of the medium (12 min)

* BREER, ROBERT (8) (4)
BLAZES (1) a kinetic film, "a hundred basic images switching positions for four thousand frames"
EYE WASH (1)

FIST FIGHT (1)

FUJI (1) animated film made from images of Mt Fuji photographed from a train (7½ min)
GULLS AND BUOYS (3) abstract animated film with images crayon traced one frame at a time from live action beach footage(7 min)

INNER AND OUTER SPACE (1)

JAMESTOWN BAIOOS (1) a mixture of collage animation and abstractions, military heroes (6 min)
MAN AND DOG OUT FOR AIR (1) a calligraphic ballet, a free form cartoon (3 min)

*BROUGHTON, JAMES (4) (5)
THE BED (1) the many aspects of birth, life, love, death, as reflected by the numerous nude persons who appear in the bed of the films title
HIGH KUKUS (1) a visualization of the Zen dictum "sitting quietly, doing nothing". "I have no meaning/ said the Film/ I just unreel myself"(3 min)
THIS IS IT (3) a small naked boy plays with a red ball in his yard while a Zen poem is read "This is It/ This is really It/ This is all there is/ and Its perfect as It is." (10 min)
TESTAMENT (2) the filmmaker recapitulates his life from birth to death intertwining images from his art and life and symbols from his spiritual progression (20 min)

CAMIE, JOHN (1) (3)
EXCHANGES (3) Black man and white woman on a train exchange glances and fantasize about what their relationship might be (10 min)

CAREY, PATRICK (1) (1)
FLAMINGO: VARIATIONS ON A THEME (1) pink flamingos in African environments, lakes, sunlight, dusk, moonlight (30 min)

CAREY, TOBE (2) (1)
BANJO FEEDBACK (1) bright swirling colors produced by videotape feedback system, banjo music (13½ min)
FAMILY ASTROLOGY (1) montage, double exposure, speeded up action show the life of an artist's commune (32 min)

CHASE, DORIS (1)(5)
CIRCLES II (5) computer film, the rolling circles and dancers form kaleiodiscopic abstract patterns (lengths vary: 7 to 13 min)

*CLAIR, RENE (2) (4)
CRAZY RAY (1) 1923 classic, travelers find Paris is in the grip of a mysterious ray which collapses time (29 min)
ENTR'ACTE (3) 1924 classic of Dadaist mockery and unreality, objects have a life of their own, absurd(12 min)

CLARKE, SHIRLEY (2) (8)
BRIDGES GO ROUND (6) look at bridges as they affect you, gives them movement and design "like flying in space", a "dance" of bridges (4 min - 2 versions available with different soundtracks, some libraries have both versions on one reel)
SKYSCRAPER (6) dynamic, pulsating film of the construction of a skyscraper in Manhattan (21 min)

*COCTEAU, JEAN (1) (1)
THE BLOOD OF A POET (1) 1930 surrealist classic, poet falls through a mirror, he witnesses scenes representing the mysteries and enigmas a poet must face (60 min)

COLMER, RAY (1) (1)
METAMORPHOSES(1)

*CONNER, BRUCE (12) (6)
BREAKAWAY (1) fastmoving film of female dancer-singer created by showing short takes/single images in rapid montage, humorous, kinetic (5 min)
COSMIC RAY (3) rapid intercutting of images of sex and violence, nude girl dances, clips from newsreels, cartoons, Ray Charles sings (5 min)
CROSSROADS (1) from government footage of first underwater atomic bomb test, edited to convey sense of awesome beauty and destructiveness and be symbolic of an age (36 min)
5:10 TO DREAMLAND (1) dreamlike film collage, images slowly appear and disappear, sensations of a haunting dreamscape (5 min)
FIVE TIMES MARILYN (1) repeating images from a soft-core porno flick, Monroe sings "I'm Through With Love" on the soundtrack, sex symbol becomes cliche (14 min)
LOOKING FOR MUSHROOMS (1) psychedelic images, Beatles sing "Tomorrow Never Knows" (3 min)
A MOVIE (5) collage film uses stock footage to comment on sex and violence in the U.S. (12 min)
PERMIAN STRATA (1) satiric parody, juxtaposing of clips from an old religious film with Dylan's singing of "Rainy Day Women" (4 min)
REPORT (4) surrealistic approach to the JFK assassination, intercutting of empty screens, flashing greys, footage from Dallas motorcade, funeral newsreels (13 min)
VIVIAN (1) kinetic film of girl wandering around art gallery, she becomes entombed in glass case, humorous comment on art, Conway Twitty sings "Mona Lisa" (3 min)
WHITE ROSE (1) the relationship between the artist and his creation, an artist's studio when his large scale work is being removed and after it is gone (7 min)

CORNWELL, BRUCE and KATHARINE (1) (1)
SEVEN BRIDGES OF KONIGSBERG (1) recreates Euler's analysis of crossing the bridges of Konigsberg in a single continuous walk (4 min)

COWAN, BOB (3) (1)
EARTH SONG (1) dance-music-film tribute to the life force shot in Yosemite, San Francisco, New Mexico (27 min)
EVOCATION (1) hymn to nature, juxtaposes visuals and four layers of sound (10 min)
REMEMBRANCE AND GOODBYE (1) nostalgic remembrances of the narrator's mother, their relationship, her dying moments (9 min)

*DALI, SALVATORE and BUNEL, LUIS (1) (6)
UN CHIEN ANDALOU (6) surrealist classic of 1929, humorous, "shocking", absurd, Freudian (16 min)

DAVINO, CARMEN (2) (6)
PIANISSIMO (5) stop action animation causes a piano, a record player, a plaster torso to become decorated with brightly colored designs
TARANTELLA (2) feet of all nations, sizes, races, ages dance a tarantella (3 min)

DeDAUNANT, DENYS COLOMB (2) (20)
DREAM OF WILD HORSES (19) slow motion visual "ballet" of horses running and leaping, in water, through fire, on fire (9 min)
CORRIDA INTERDITE (4) slow motion study of a bullfight as a "dance of death", organ music (10 min)

DEMOS, GARY (1) (1)
RAINBOW PASS (1) immobile shapes and moving patterns create a sense of endless depth, color and pattern in movement (6 min)

*DEREN, MAYA (3) (5)
MEDITATION ON VIOLENCE (1) Chinese boxer prepares for match, commentary on violence, man's duel with himself as an elusive opponent (12 min)
MESHES OF THE AFTERNOON (3) influential 1943 classic of U.S. experimental film, girl returns home, falls asleep, dreams of herself, loneliness, frustration, sex, death (14 min)
STUDY IN CHOREOGRAPHY FOR CAMERA (3) experiments with time and space as dancer moves from woods to room to gallery to hill, explores film continuity through editing (4 min)

DEWITT, TOM (1) (1)
FALL (1) the figure of Icarus is used with footage related to the Vietnam war to make an anti-war statement (18 min)

DONNELLY, TOM (1) (1)
RHYTHMS (1) intricate play of light and color with erotic undertones establishes enigmatic theme (21 min)

DRYER, IVAN (1) (3)
LASERIMAGE(3) images made by laser beams with traditional and electronic music synchronized to image movements (10 min)

DYAL, SUSAN (1) (4)
NAVAJO RAINCHANT (4)rhythmical permutations of rock, cloud, sky images to the tempo of a Navajo chant until they combine with rug and blanket designs (2 min)

EGGELING, VIKING (1) (1)
SYMPHONIE DIAGONALE (1) 1924 abstract film exploring the organization of time intervals in film (3 min)

*EMSHWILLER, ED (5) (8)
DANCE CHROMATIC (1) abstract patterns superimposed on the figure of a girl dancing (7 min)
FILM WITH THREE DANCERS (1)
RELATIVITY (4) a sensual journey through a series of subjective reflections on people, places, things, time, relationships, self (38 min)

THANATOPSIS (1)
TOTEM (4) dance film creates kaleidoscopic patterns with dancers bodies (16 min)

ENRICO, ROBERT (1) (1)
ALLEGRO MA TROPPO (1) static image, accelerated sequence, time lapse, fast montage all orchestrated to give a nervous, furiously paced view of Paris life (13 min)

*FISCHINGER, OSKAR (5) (1)
ALLEGRETTO (1) geometric abstractions swirl to Gershwin score, colorful multi-dimensional effects (3 min)
AMERICAN MARCH (1) abstract classic of 1941 (3 min)
COMPOSITION IN BLUE (1) rippling circles, marching squares, virbrant forms, 1934 classic (4 min)
MOTION PAINTING (1) an everchanging painting, invisible painter continually paints over each painting with new designs (11 min)
STUDY 6, 7, 8, 9, 10, 11, 12 (1) abstract experiments 1929-32 (3 to 5 min each)

FOX, DONALD (1) (7)
OMEGA (7) dazzling visual experience, rich colors, unusual optical techniques, presents the end of mankind on earth and resurrection at a higher stage of evolution (13 min)

*FRAMPTON, HOLLIS (4) (3)
LEMON (2) a long look at a lemon (7½ min)
NOSTALGIA (1) Frampton explicates his earlier life and art as he commits them both to fire (36 min)
SURFACE TENSION (1)
YELLOW SPRINGS (1)

FULTON, BOB (1) (1)
STARLIGHT (1) rapid succession of images, Tibetan lama, disciple, others, sitar music (5 min)

GERSHFIELD, BURTON (1) (4)
NOW THAT THE BUFFALO'S GONE (4) stills, strobes, quick montage, solarization, reverse color negatives, existential statement on the fate of the American Indian (7 min)

GERSON, BARRY (1) (2)
ENDURANCE, REMEMBRANCE, METAMORPHOSIS (2) three contemplative short films employ subtle, gradual changes of light, images, reflections, angles to change focus within single static setups (12 min,)

GILIC, VLATKO (1) (1)
IN CONTINUO (1) a day in a slaughterhouse, a ceaseless chain of blood and violence (12 min)

GIORGIO, ROBERT (1) (1)
THAT'S NICE (1) merry go round ride synchronized to Judy Collins singing "Both Sides Now" (15 min)

GRIFFIN, GEORGE (3) (2)
HEAD (1) unusual animation and film techniques used in an autobiographical film about the filmmaker's artistic career (10 min)

TRIK FILM #1 (1)
VIEWMASTER (1) animated figures in an appreciation of the principle of viewing motion (3 min)

GRUENBERGER, JOHN (1) (1)
ONSET (1) psychedelic images to the Beatles singing "Hey Jude" (4 min)

HARRIS, HILARY (4) (11)
GENERATION (3) constantly changing designs and colors (4 min)
HIGHWAY (7) exhilaration of driving on a modern highway, rock and roll music underscores the rhythyms of the images (6 min)
NINE VARIATIONS ON A DANCE THEME (6) variations on a simple dance movement, explores film medium's capacity for expression and feeling (13 min)
ORGANISM (8) analogy between living tissue and the structure of cities (20 min)

HERBERT, JAMES (1) (1)
APALACHEE (1)

HERBERT, PIERRE (2) (3)
AROUND PERCEPTION (2)
OPUS 3 (1) simple geometric forms arranged and counter-arranged to generate an increasing number of perceived images (7 min)

*HINDLE, WILL (6) (7)
BILLABONG (4) spiritual stagnation and disassociated loneliness in a Job Corps center (10 min)
CHINESE FIRE DRILL (1) parable about man's attempt to order the unorderable universe, absurdity, waste, loneliness, chaos, life story of a shaggy haired man cataloging thousands of IBM cards (24 min)
FFFTCM (2) FanFare For The Common Man, sky, earth, grass, pungent, erratic, crude, evocative, visual ode to man entwined with earth.(6 min)
NON-CATHOLICAM (2) camera explores a vast and vacant cathedral, music by Hindemith (10 min)
PASTORALE D'ETE (3) tall gold grass and rolling hills, pure forms, sensuous shapes, textures and colors (10 min)
WATERSMITH (4) visual essay explores images and patterns of light and movement during a swimming meet practice session, celebration of water, of man in water, of light, life, grace (32 min)

HIRSCH, HY (1) (1)
AUTUMN SPECTRUM (1) images transformed into rhythymic abstractions

HOOD, GEORGE and BLAKESLEE, RICHARD (1) (1)
HOLY THURSDAY (1) man's relationship to nature and to society, spectacular visual imagery, innocence of children as reflected in nature, repressive institutions (17 min)

HUDINA, CHUCK (1) (1)
BICYCLE (1) spokes eye view of a bicycle ride, grass, ground, sneaker, pedal, color, texture, motion (7 min)

* HUGO, IAN (4) (4)
AI-YE (1)
BELLS OF ATLANTIS (1) narrated and acted by Anais Nin, images suggest mythical, drowned country, suggestion of another life in another time (10 min)
GONDOLA EYE (4) impressionistic view of the city of Venice, images shot from a moving gondola, superimposition (27 min)
VENICE ETUDE #1 (1)
HYMOWITZ, SEYMOUR (1) (2)
WATERSCAPE (2) color, form, jazz music (8 min)
IRVINE, LOUVA (1) (1)
BLUE MOMENT (1)
*JACOBS, KEN (1) (1)
LITTLE STABS AT HAPPINESS (1)
JODOIN, REIN (1) (10)
NOTES ON A TRIANGLE (10) red, yellow, blue triangles waltz to the music of two pianos(5 min)
JOHNSTON, KAREN (2) (3)
LIZARD MOSAIC (1) a lizard in his natural environment (4 min)
ORANGE (3) soft music, close up photography, eating of an orange become erotic experience (3 min)
JORDAN, LARRY (1) (1)
OUR LADY OF THE SPHERE (1) collage film using engravings and 19th century illustrations to create a Magritte-like world of adventure, absurdity, and mysticism (10 min)
JOST, JON (1) (1)
CANYON (1) time lapse photography compresses 18 hours as the camera views changes of light and shadow in the Grand Canyon, immobile camera, silent (5½ min)
KAPLAN, ROBERT (1) (1)
LIFEENDEATH (1)
KELLMAN, BRIAN (1) (1)
BASHERT (FATED) (1) based on Yiddish themes, moves back and forth in time reminiscing on love and loss of wife and son (14 min)
KOBLAND, KEN (1) (1)
FRAME (1)
KRAMER, JOSEPH (1) (7)
LIQUID JAZZ (7) abstract images synchronized with dixieland jazz (5 min)
KYLER, YUDEL (1) (1)
WATER MUSIC (1)
LARKIN, RYAN (2) (4)
SYRINX (4) charcoal drawings, one illustration evolves into the next, nymph pursued by Pan
CITYSCAPE (3) agitated rythym of a modern city
LATEEF, AHMED (1)
"C" (1)
LAUGHLIN, KATHLEEN (2) (2)
OPENING/CLOSING (1) witty, surreal view of a laundromat, positive-negative imagery, stop action, multiple symmetry (5 min)

A ROUND FEELING (2) abstract film based on old prints of fairs, carnivals, ferris wheels, merry-go-rounds, carousels (5 min)

LAWDER, STANDISH (5) (6)
CAT FILM FOR KATIE AND CYNNIE (1) kittens, milk, children (3 min)
DANGLING PARTICIPLE (2) strange, funny spoof/commentary on education in the fifties, made from old classroom films (17 min)
LEAP (1)
NECROLOGY (5) long single shot of people descending stairway, stream of staring, glum faces, comment on urban America (12 min)
RUNAWAY (1)

*LEGER, FERNAND (1) (3)
BALLET MECANIQUE (3) witty surrealist classic of 1924 (11 min)

LELOUCH, CLAUDE (1) (3)
RENDEZVOUS (3) mad dash through early morning Parisian traffic (9 min)

LIPSETT, ARTHUR (1) (2)
FREE FALL (2)

LOCKWOOD, TOM (1) (1)
LIBERATION (1)

*LYE, LEN (3) (1)
COLOUR BOX (1) 1935 experiment with drawing directly on film, gay abstractions in short advertising film (5 min)
RAINBOW DANCE (1) experiments with color and abstracted figures in an important, delightful film
TRADE TATTOO (1) experimental film used to advertise for the British Post Office in 1937, solarization, montage, photomontage, other photographic tricks, to communicate a unique view of commerce (6 min)

LOUINS, J. MAYNARD (1) (2)
THRESHOLD (2) a young man is shot by a sherrif, the film explores the interval between life and death, life influences, experiences, destiny, love (25 min)

MAY, DEREK (2)(6)
ANGEL (6) high contrast photography, girl with polka dot wings tries to fly, a young man, a dog (7 min)
PANDORA (1) "a dream the filmmaker has on film"(5 min)

McDERMOTT, GERALD (1) (1)
MOMENTS SPENT (1) montage of photographs and images accompanied by music of a rock group (3 min)

*McLAREN, NORMAN (26) (22)
BALLET ADAGIO (8) slow motion and special lighting enhance a pas de deux (10 min)
BEGONE DULL CARE (12) lively abstractions painted directly on film, jazz score (9 min)
BLINKETY BLANK (5) images and sound created by scratching onto film (6 min)
BOOGIE DOODLE (2) doodles drawn directly on film "dance" to boogie beat (4 min)

CANON (9) with animation and music, the musical form of the "round" is demonstrated (9 min)
A CHAIRY TALE (20) humorous duel between a man who wants to sit down and a coy, playful, uncooperative chair (10 min) (live action film)
DANCE SQUARED (13) squares, triangles, and rectangles move about to the rythyms of square dance music (4 min)
DOTS (1) drawn directly on film (3 min)
FIDDLE DE DEE (10) abstract designs dance to the fast rythyms of fiddle music (4 min)
HEN HOP (8) a hen dances to folk music strains, drawn directly on film (4 min)
HOPPITY POP (3) colored shapes dance to old time calliope music (3 min)
LINES HORIZONTAL/LINES VERTICAL (8) lines gyrate, group and regroup in time to music (13 min)
LE MERLE (6) simple white cutouts against pastel backgrounds illustrate a French-Canadian folk song about a blackbird (5 min)
MOSAIC (9) op art visual experience in geometric design (6 min)
NEIGHBORS (17) live action using pixillation technique and synthetic sound, two men fighting over a flower destroy each other and their homes (9 min)
OPENING SPEECH (4) cartoon about a willful microphone that comes alive when it is about to be used (8 min)
PAS DE DEUX (20) lyrical ballet, multi-image, strobe like patterns (14 min)
PEN POINT PERCUSSION AND LOOPS (1)
PHANTASY (3) pastel drawings, surrealistic, saxaphone music and synthetic sound (8 min)
RYTHMETIC (2) relationships between numbers, pluses and minuses, playful encounters ending in a free for all (9 min)
SERENAL (4) abstract images flow up and down the screen in time to music by a Trinidad orchestra (3 min)
SHORT AND SUITE (3) light and color , remembrances of an evening in town, progressive jazz score (5 min)
SPHERES (4) ball dances to the music of Bach (8 min)
STARS AND STRIPES (4) stars, stripes, Sousa march (4 min)
SYNCHROMY (4) moving colors, piano rhythms (8 min)
TWO BAGATELLES (1) live actors pixillated action, waltz of man on the lawn to synthetic music, march in backyard to calliope music (3 min)

McLAUGHLIN, DAVID (2) (1)
HIDEAWAY (1)
DEEP WATER (1)

McLAUGHLIN, DAN (1) (3)
GOD IS DOG SPELLED BACKWARDS (3) history of art compressed into four minutes, super-rapid montage of master-works of art (4 min)

McLAUGHLIN, TOM (1) (1)
MICROSECOND (1)

*MEKAS, JONAS (2) (2)
CASSIS (2) single frame shots of a French port from sunrise to sunset (5 min)
NOTES ON THE CIRCUS (1) memories of a 3-ring circus, film edited in the camera (12 min)
*MENKEN, MARIE (1) (1)
DWIGHTIANA(1)
MITRY, JEAN (1) (1)
PACIFIC 231 (1)
MOGUBGUB, FRED (2) (7)
ENTER HAMLET (7) pop graphics illustrate the words of Hamlet's "To be or not to be" speech, humorous (4 min)
NEW YORK EXPERIMENTAL (1) fast action photography of New York life, Stars and Stripes (7 min)
MOURIS, FRANK (3) (17)
FRANK FILM (17) flood of visual images, stream of consciousness voice-over commentary, autobiographical collage film, growing up in America (9 min)
..... and MOURIS, CAROLINE (2) (6)
CONEY (6) shows the amusement park at all hours of day and night, all seasons of the year (5 min)
SCREENTEST (1) juxtaposes "screentests" of amateur actor-mimes (20 min)
*NELSON, GUNVOR (2) (3)
MOONS POOL (2) a "dive into the unconscious", nude bodies in an underwater ballet (15 min)
SCHMEERGUNTZ (1) stark frankness and brazen black humor in this catalog of inequalities suffered by women (15 min)
*NELSON, ROBERT (1) (1)
OH DEM WATERMELONS (1) misadventures of fifteen watermelons, bitingly satiric comment on racial stereotypes (12 min)
OCONNOR, JOHN (1) (2)
LA DIVINA (2) juxtaposes engravings of Dore with activities of car washing establishment, sedan being purged of its sins and ascending to heaven (8 min)
*O'NEILL, PATRICK (2) (1)
EASY OUT (1)
7362 (1) film as a "sculptural" device, images transformed at the printer, machinery and bodies become abstract, color reversal, high contrast, image flopping, superimposition (11 min)
PANTZER, JERRY (1) (4)
PRIMORDIUM (4) surging, swirling, abstract patterns made with bubbles, origin of the universe, sitar music (11 min)
*PETERSON, SIDNEY (1) (1)
THE LEAD SHOES (1) 1949 experimental classic, anamorphic lenses distort images, woman tries to revive man in diving suit, game of hopscotch played in reverse, squeezing of images gives almost psychotic atmosphere

RAZUTIS, AL (1) (1)
SEQUELS IN TRANSFIGURED TIME (1)
*RICHTER, HANS (1) (1)
GHOSTS BEFORE BREAKFAST (1) delightfully absurd 1926 classic of Dadaist cinema, defies all conventions social and cinematic alike (9 min)
RIMMER, DAVID (1) (2)
VARIATIONS ON A CELLOPHANE WRAPPER (2) image of a factory worker unrolling a large sheet of cellophane is gradually changed with varying degrees of abstraction (8 min)
RODAN, KEITH (1) (1)
CINETUDE 2 (1)
RUDOLPH, KEN (1) (1)
BOQUET (1) zooming approach to fields of mountain flowers, visual experience of natural beauty (9 min)
SCHNEIDER, ALAN (1) (1)
FILM (1) Samuel Beckett play with Buster Keaton (22 min)
SCHWARTZ, LILLIAN (4) (3)
GOOGOPLEX (1) black and white computer imagery, psychological effects produce subjective color (6 min)
METAMORPHOSIS (1) computer controlled television imagery synchronized to symphonic music (8 min)
PIXILLATION (1) made at Bell laboratories
UFOS (1) computer programmed designs merge and change to moog music (4 min)
SEAWRIGHT, JAMES (1) (1)
CAPRICCIO (1)
SEGAL, STEVE (1) (1)
PANDORAS BOX (1) witty animation, complex free floating form opens to reveal everything from brilliant colors to old-time movies (7 min)
*SHARITS, PAUL (1) (1)
RAY GUN VIRUS (1) no images, montage and juxtaposition of pure color,"the sense of striving leading to mental suicide and death, and then rhythms of rebirth""projector as pistol, audience as screen, time colored pills"(15 min)
SHEPARD, TIM (1) (1)
MOVING TARGETS (1)
SHEPARD, R. N. (1) (1)
A PAIR OF PARADOXES (1) computer film made at Bell labs
*SMITH, HARRY (2) (1)
EARLY ABSTRACTIONS (1) various forms of animation-hand drawn, batiked, collaged, by one of the most respected animation experimentalists (30 min)
LATE SUPERIMPOSITIONS(1) experiments with superimposition of imagery
SPOECKER, PETER (1) (1)
PULSE (1)

STAPP, PHILLIP (1) (5)
SYMMETRY (5) semi-abstract forms illustrate mathematical principles of symmetry and elements of balance and design (10 min)

*STEHURA, JOHN (1) (1)
CIBERNETIK 5.3 (1) "spectacular... combines computer graphics with organic live-action photography... a new reality, a Third World Reality, that is both haunting and extraordinarily beautiful." Gene Youngblood, Expanded Cinema (8 min)

STEINER, RALPH (2) (1)
GLORY GLORY (2) experiments using different soundtracks with same footage of an irrigation truck to create a variety of effects in eye and mind (10 min)
SLOW DOWN (1)

STITT, BILL (1) (1)
HORSE FLICKERS (1) a series of images of horses created on a barn floor using feathers, newspapers, broomsticks, people (10 min)

STRAND, CHICK (1) (1)
UNDERGROUND FILM (1) actual filmmaker could not be identified, but the film is about experimental filmmaker Chick Strand and features excerpts from her films

SVANKMAJEU, JON (1) (2)
HISTORIA NATURA (2) animation, live-action, stop-motion, pixillation in a witty film on life forms from crustacea to man (10 min)

THATCHER, ANITA (1) (5)
HOMMAGE TO MAGRITTE (5) five images created by optical printing, masking, step printing, freezing, inspired by the work of surrealist painter, Rene Magritte (10 min)

THOMPSON, FRANCIS (1) (13)
N.Y., N.Y. (1) impressionistic interpretation of New York City using distortion lenses (14 min)

TORICELLI, UGO (1) (1)
DANZE CHROMATICHE (1) movements of color, light, shape to music that ranges from classical to contemporary (9 min)

*VANDERBEEK, STAN (3) (4)
BREATH DEATH (2) collage animation , black comedy, a fantasy that mocks at death (15 min)
POEM FIELD #1 (1) abstract computer film
SCIENCE FRICTION (1) collage animation satire "aimed at the rockets, scientists, and competitive mania of our time" (9 min)

WATERMAN, STANTON (1) (1)
GENESIS 1-27 (1) first chapters of the Bible visualized through evocative underwater photography (10 min)

*WATSON, JAMES amd WEBBER, MELVILLE (2) (4)
FALL OF THE HOUSE OF USHER (3) 1928 avante garde classic using an expressionistic approach to the Poe tale (12 min)

LOT IN SODOM (1) the Biblical story represented by semi-erotic tableaux in this 1933 classic

*WHITNEY, JAMES (2) (9)

LAPIS (7) whirling patterns and bright colors in a computer film designed as an "aid to meditation", sitar music (10 min)

YANTRA (3) abstract film with patterns that are designed to stimulate meditation and concentrate psychic forces, to create a deep mystical experience (8 min)

*WHITNEY, MICHAEL (2) (2)

BINARY BIT PATTERNS (1) optical printing of computer generated images results in constantly changing patterns (7 min)

YIN HSEIN (1) optical printer and computer result in highly stylized study of the movements of Tai Chi Chuan and Kung Fu, a type of living calligraphy (9 min)

*WHITNEY, JOHN (8) (9)

ARABESQUE (3) computer film recreates in motion Islamic art's line, pattern, design, Islamic music accompanies (7 min)

CELERY STALKS AT MIDNIGHT (1) whimsical abstract film using multiple images (4 min)

CRIA (1) computer generated images - geometric and and parabolic forms, made with Michael Whitney (7 min)

EXPERIMENTS IN MOTION GRAPHICS (5) in this film, the filmmaker explains how he used the computer to produce the film PERMUTATIONS (12 min)

MATRIX (1) computer film, horizontal and vertical lines, squares and cubes move along an invisible pathway (6 min)

MATRIX III (1) computer animated graphics (11 min)

OSAKA 1-2-3 (1) digital computer used to produce an infinite variety of shapes (3 min)

PERMUTATIONS (7) analog computer used to create a dazzling display of serial imagery (7 min)

FILMMAKERS NOT IDENTIFIABLE:

BIG SHAVE (1) man shaving cuts himself to bloody ribbons, spoof of tv ads? (6 min)

CRYSTALS (4) microscopic images of crystals and synthetic soundtrack produce psychedelic feeling (5 min)

DIAMOND 4 (1) appears to be photographed through a diamond, figures in refracted light patterns (8 min)

GO SLOW ON THE BRIGHTON LINE (3) hours journey from London to Brighton compressed into four minutes (4 min)

THE KITE (1)

MIXUMMER DAYDREAM (1) composer is working on an idea at the piano, dancers invade the room, appear, disappear, divide, multiply (11 min)

APPENDIX IV

INTERVIEWS WITH FILM COLLECTION ADMINISTRATORS

BROOKLYN PUBLIC LIBRARY

INTERVIEWED: Kenneth Axthelm, AV Division Chief

One of the five boroughs of New York City, Brooklyn is a large, diverse urban area which includes inner city as well as working-class and middle-class residential areas. The varied ethnic population includes large concentrations of Black, Spanish-speaking, Jewish, and Italian individuals. Brooklyn Heights is upper middle-class and has a substantial arts community.

Although the 57 branches of the system receive film delivery for in-library programming, all borrowing by groups and individuals is on a walk-in basis at the Grand Army Plaza headquarters.

USERS:

Schools are not served except for extracurricular purposes. Films are not lent for classroom or assembly use.

In-library programming is substantial and increasing. It formerly accounted for about 33 percent of film use, but now represents almost 50 percent. Programs are offered throughout the system. Children's programs predominate, but there is also substantial adult and YA programming.

The remaining circulation is about 60 percent to groups and 40 percent to individuals. Increasingly, social services organizations predominate among group users: nursing homes and senior citizen centers, hospitals, out-patient programs, rehabilitation programs for individuals with drug, psychiatric, behavioral problems, corrections programs, youth programs, day care centers, public agencies for health care and other kinds of assistance. Other group users include: religious organizations, a smaller

number of social and civic clubs, and some firms for employee programs.

While it is uncertain how individual borrowers use films, it is speculated that they largely employ them for in-home showings and informal clubs. There is also probably some surreptitious classroom use of films borrowed by individuals.

MOST POPULAR FILMS:

childrens films, features and featurettes of an entertainment nature, nostalgia, films on women, ethnicity, the aged, and sexuality.

INTERSYSTEM COOPERATION:

Any resident of New York City can borrow from the collections of Brooklyn Public Library, New York Public Library, and Queensborough Public Library. Otherwise, there is no formal cooperation or interlibrary loan between these film collections or with any other system in the state. It is felt that each collection has its own primary clientele and that formal cooperation is not needed since local resources are adequate for local needs. Any Brooklyn resident who wishes to borrow experimental films from the large New York Public Library Collection is free to do so directly and without involving Brooklyn Public Library.

EXPERIMENTAL FILMS:

Brooklyn Public Library has a substantial collection of experimental films - ninety relevant titles were identified in its catalogs. They have been selected in accordance with the collection's stated intention of placing emphasis on "films of general educational and artistic value for adults and young adults, and on those films that offer a creative experience for children." Mr. Axthelm

has been ordering more selectively in this area in recent years since he feels it has been adequately developed for community needs and demands. Exceptional new titles are being purchased, however. The collection contains seventeen titles that were not in the catalog of any other collection in the state. Included among these were three films by Canadian born Brooklyn filmmaker, Bob Cowan.

Some of these films are used by branch librarians for childrens programs. McLaren type films are especially popular for such purposes. Exactly who borrows experimental films is uncertain, but it is hypothesised that they include filmmakers and film students. Overall use is only moderate. Mr. Axthelm speculates that people want what they see on television or what has been heavily advertised in newspapers. Since films of this type have very limited exposure in these media, demand stays low.

Mr. Axthelm feels that, as an educational institution, the library should help educate people about experimental films and help create a demand. This is difficult, however, since there is a resistance to the experimental and unfamiliar on the part of both the average borrower and the librarians responsible for programming.

Since there is no other place the average user can obtain experimental films easily and with no rental fee, the public library, which seeks to serve the entire community, should provide access to them. Practical considerations require that librarians set priorities, however.

SELECTION:

Having been a film librarian in the New York City area for many years, and being formerly very active in such organizations

as EFLA and FLIC, Mr. Athelm has developed expertise in many areas of film including the experimental film. Reviews, catalogs, and advertisements are used in selecting for preview. Special attention is paid to EFLA publications especially Sightlines and the catalog of the American Film Festival.

NYSCA:

LSCA grants in the late sixties helped develop the collection. A grant from the New York State Council on the Arts in 1972-73 made possible the long-term lease of "family night films". The experimental film collection, however, has been developed without NYSCA aid.

SUGGESTIONS FOR INCREASING ACCESS TO/UTILIZATION OF EXPERIMENTAL FILMS:

A first step would be to educate librarians responsible for programming so that they could educate and create audiences for experimental films. Programmers must be knowledgeable about the collection and be willing to experiment. These films have to be "talked up" - discussion is important. Provision must be made for giving the audience a perspective on the films shown and for providing an opportunity for feedback.

One problem is that "adult services" librarians lack the clear identity that "childrens" librarians have. It is difficult to get through to them and involve them in innovative programming.

Thus, two ways libraries can facilitate use of these films are by (1) having them available and (2) programming them. Publicity is also essential. Libraries have to reach people who aren't regular collection users but who may be interested in and responsive to experimental films.

BUFFALO AND EIRE COUNTY PUBLIC LIBRARY

INTERVIEWED: Bob Gurn, Film Department Head

The second largest city in New York State, Buffalo is a heavily industrialized city with many ethnic communities. Included are large concentrations of Polish, Black and Spanish-speaking individuals. The inner city is economically depressed. The surrounding county includes residential suburbs, industrial areas, small towns, and highly rural sections.

SUNY Buffalo is among the largest of the state university system's campuses. The permanent and visiting faculty of its active Media Studies Department includes some of the nation's most reknowned film and video artists.

Buffalo's substantial arts community includes Media Studies/Buffalo. This organization, located not far from the downtown library, has screenings of experimental film and video several times a week throughout the year. Nationally prominent, lesser known, and local visual artists screen and speak about their work.

The Buffalo and Eire County System serves about sixty library facilities including outlets in such places as the county hospital. Approximately 50 percent of film circulation is through walk-in service at the central library. Van delivery to member libraries varies. Some receive daily service. Others are only visited three times a week.

USERS:

Schools are not served except for extracurricular purposes.

In-library programming accounts for between 20 and 25 percent of circulation. Most is for children's programs. There is some adult and YA programming in member libraries, but public response tends to be limited and unpredictable.

Individuals borrow about 25 percent of the films. They use them for home showings and recreation in Mr. Gurn's opinion.

About half the circulation is to groups. The largest group of users is composed of nursing homes, hospitals, prisons, and similar institutions for programs of recreation and education. Other borrowers include churches, youth organizations, civic and social clubs.

MOST POPULAR FILMS:

childrens films and comedies. Nursing homes tend not to be too selective. They generally want pleasant entertaining films.

INTERSYSTEM COOPERATION:

There is little intersystem cooperation. While interlibrary loan of films and consequent resource sharing sounds like a good idea, there are substantial barriers in regard to transportation of the films and time factors. The time required for processing, delivery, utilization, return and inspection would add up and keep popular films unavailable to clientele for long stretches.

EXPERIMENTAL FILMS:

The catalog only listed eighteen films judged to be in the experimental category. Most of these were drawn from highly popular titles. "Multi-purpose" films that are especially popular with children and young adults predominate. They also are the kinds of films that can be used as straight entertainment with general audiences. Mr. Gurn is acquiring more titles in this area. He purchased two films from Doris Chase when she was in Buffalo to speak at Media Study/Buffalo, and he has on order a number of films including some from the Serious Business catalog.

While Media Study/Buffalo has its avante garde screenings, the average film borrower from the public library is not likely

to attend. The great majority of library borrowers are not that culturally sophisticated.

Mr. Gurn personally likes experimental films. He finds them visually pleasing and mentally stimulating. In addition, he appreciates the technical mastery many of these films demonstrate. However, he feels that any film should be more than just a fragment. It should be constructed in a coherent fashion and be something that offers a complete experience with a beginning, a middle, and an end.

The library should offer patrons selected films of this type, just as it should offer selected films on economic and social issues. It should have a balanced collection which offers the patron a wide choice of quality materials. On the other hand, there are practical restrictions imposed by budget limitations.

One has to strike a balance between what appeals to the librarian aesthetically and public demand. Funds have to be expended in a cost effective manner, and the public must be served. Thus, in adding experimental films to the collection, you must emphasize examples that will be entertaining to less sophisticated audiences. It is fine to get films in order to encourage film art, but where funds are limited and demand is great, this is hard to justify - especially when there are so many high quality, wide appeal films in other categories available.

While there have been no promotional activities aimed specifically at experimental films, the library does have showcase screenings of new acquisitions. These will include experimental films as they are acquired. Mr. Gurn has presented workshops for the general public on film technique and workshops on film programming and utilization for librarians. He hopes

to start a series of workshops on programming and utilization to train film borrowers in the near future.

SELECTION:

The library has very limited travel funds and is unable to send Mr. Gurn to programs such as the American Film Festival. Most of his knowledge of experimental film comes from extensive reading and very heavy previewing. He tries to preview as many films that might be relevant to users' interests as possible and to select only the very best. He also participates with the programmer of Media Studies/Buffalo in screening the monthly packets of independent film sent by the Pittsburgh Filmmakers' Preview Network. These packets frequently contain experimental works.

Films for preview are selected from reviews, catalogs and advertisements.

NYSCA:

A recent LSCA grant was used to acquire films on Americana related to American handicrafts. No funds have been received from NYSCA to develop the collection. Media Study/Buffalo is, however, heavily subsidized by NYSCA.

SUGGESTIONS FOR INCREASING ACCESS TO/UTILIZATION OF EXPERIMENTAL FILMS:

The library can do a selling job for <u>any</u> kind of film that it wants to sell. Patrons tend to depend on the booking clerks for recommendations and programming assistance. At the Film Department, they try to encourage this relationship - to develop a one to one relationship between booking clerks and patrons. The personal relationship is essential. They try to emphasize the members of the department as individuals who know what the

individual patrons want and like and are able to assist them. Personal interaction is the key to resources promotion.

Therefore, one of the first steps would be to train the staff and librarians so they could promote these materials to their patrons. They would have to be taught how their patrons could use these films.

Another way to promote these films would be to prepare descriptive brochures which could be widely disseminated through the member libraries. Publicity involving mass media could be employed. Members of the staff could develop personal contacts with individuals in the community's newspaper, radio and television media. Spots for radio and television public service announcements could be prepared and supplied to the stations. Working with mass media is a two step process. You have to sell library programs to the media before you are able to sell them through the media.

CHAUTAUQUA - CATTARAUGUS LIBRARY SYSTEM

INTERVIEWED: Jean Haynes, Film Librarian

These counties in western New York are largely rural with one medium-sized city (Jamestown) and several smaller cities in the region. During the summer, it includes a tourist area and an artists' colony associated with the historic Chautauqua Institution.

The system rents space in the James Prendergast Library (Jamestown). The film collection is housed there and is available for walk-in borrowing by area patrons. Another, smaller collection is maintained in the Olean library. This collection has a rotating collection of about sixty films. In all, about thirty-five libraries in two counties are served. Walk-in borrowing accounts for approximately 50 percent of circulation. There is weekly van delivery to member libraries and to some institutions. Institutions in the area include a state hosptial, a youth facility, and numerous nursing homes.

USERS:

Schools are served only on a contract basis. Only a few school systems, colleges and community colleges participate. Up to 120 films may be borrowed for the $600 annual service fee. (Smaller contracts can be arranged.) In 1978, about 3 percent of circulation was to schools. The fee covers costs of mailing and servicing. It is intended as a means to keep school use from competing with community access to films while still making the collection accessible to schools which would otherwise have to rely entirely on BOCES for service. (BOCES charges a per student fee.)

In-library programming is limited but increasing. Children's programs and a feature rental circuit account for most of the pro-

gramming at member libraries. Jamestown, Olean and Dunkirk have more ambitious programs.

Individuals may borrow films, but most circulation is to groups. The heaviest users are nursing homes and day care centers. Churches, youth groups, hospitals, service organizations (Rotary, Lions, etc.), correctional facilities, and community clubs are frequent borrowers. Many groups leave the choice of films for their programs up to the Film Department.

MOST POPULAR FILMS:

childrens films, Disney films, features, comedies, animal and nature films. Senior citizens like films that have children in them.

INTERSYSTEM COOPERATION:

Except for very occasional interlibrary loan of films, there is no intersystem cooperation. It is a good idea, but you run the risk of forcing strong collections to subsidize the weak since collections are not equal.

The state film collection was heavily used, and Ms. Haynes was sorry to see it dispersed, and sorry that interlibrary loan of titles from the collection was not mandated when it was dispersed. This cuts down on the number of film titles patrons have access to. However, the state collection was suffering from stagnation and deterioration. This brings home the perishability of film. She doesn't believe the state should get involved in building up an extensive collection of new titles at this time, since there are many new technologies on the horizon which could provide visual materials in a more durable format.

EXPERIMENTAL FILMS:

The sixty-five experimental films in the film catalog represent 6.5 percent of the total collection (the highest percentage of any collection in the state). Sixteen of these films were not available in any other library's catalog.

The amount of use varies, but, in general, it is quite substantial. Experimental films are selected with the general user in mind. Films that will provide stimulation and pleasure to a variety of users are emphasized. They are promoted by being included when the library prepares programs for film patrons. The response has been positive. Patrons find they enjoy these films and develop a taste for them.

Film is a body of literature. Just as the library has a responsibility in the area of print literature to make poetry available, it has a responsibility to the film poet and the film patron.

Furthermore, people do respond to these kinds of films - to interesting images combined with interesting sounds, to experiments that contain humor and have emotional appeal, to works of intelligence and sensitivity, of intensity and conviction. A balanced collection must include some of these films. They provide entertainment and enlightenment and elicit a response.

Viewers do need guidance in selecting these films. People who could appreciate them are frequently denied access to them because most film librarians and certainly most branch librarians have not been educated in film. Programming assistance and personalized advisory service are essential. At the Film Department, booking clerks recommend and schedule these films for patrons likely

to enjoy them. They are included with other kinds of films to provide patron exposure to diverse film genres. In addition, film workshops have been held to train staff of member libraries.

Each year, the EFLA Film As Art program is booked by the system and screened in several libraries. People who have developed a taste for experimental film look forward to these two hour programs of exceptional new works.

SELECTION:

Ms. Haynes has viewed experimental films at the American Film Festival, at NYLA meetings, at NYSCA sponsored workshops, and at the Sinking Creek and Flaherty seminars. She feels these programs are exceptionally good because the films shown have been preselected by highly informed individuals. Her knowledge of film owes much to extensive reading, to having lived in New York City during the heyday of the "underground film" movement, and to extensive film previewing.

Many of the experimental films in the collection have been seen at workshops and meetings. Others have been selected for preview from reviews, catalogs, and film magazines. Salespersons make suggestions for appropriate acquisitions as well.

NYSCA:

The Film Department has received very heavy support from NYSCA. Due to the relatively low income in the area, it would not have been possible to develop film services to their present level without NYSCA support. Almost all experimental films in the collection have been acquired with NYSCA funds.

SUGGESTIONS FOR INCREASING ACCESS TO/UTILIZATION OF EXPERIMENTAL FILMS:

The key words are "Exposure" and "Training". As patrons become familiar with these kinds of films, they will begin to demand them. Film librarians, branch librarians, and booking clerks have to be trained in this kind of film in order for them to effectively advise patrons. One way to develop a background in experimental film is to read books about them and to read serious film magazines and journals.

CLINTON-ESSEX-FRANKLIN LIBRARY SYSTEM

INTERVIEWED: Marie Chauvin, Film Department supervisor

The three counties served by this system are rural and located in eastern New York directly below the Canadian border. Plattsburgh is a small industrial city.

About twenty-six libraries are served, but patrons may also get films through bookmobiles. Headquarters for the system are located in a separate building adjacent to the Plattsburgh Public Library. Walk-in borrowing accounts for approximately one third of all circulation. Films are kept on "open shelf" racks and patrons are encouraged to browse. At the time of the interview (June 1979), the latest catalog was from 1976. Browsing and word-of-mouth were the only ways patrons could learn about the approximately 100 films added since 1976. A new catalog was in preparation at the time of the interview. It will include titles received from the state library when the bulk of the state film collection was disbanded as well as films purchased with NYSCA grants.

USERS:

Neither schools nor individuals may borrow films. School clubs may borrow films for extracurricular purposes, however.

A moderate amount of in-library programming takes place within the system. Most is aimed at children. A number of community groups meet in the library and use its facilities and projectors for film programs.

Among the groups making heavy use of the collection are churches, nursing homes, civic and social clubs, youth groups, and institutions for the retarded and delinquent. Most film use is for entertainment and recreation.

MOST POPULAR FILMS:

Disney films, travel, children's films, animals, hunting/fishing. Youth groups and prisoners seem to like anything dealing with war.

INTERSYSTEM COOPERATION:

Films have been borrowed from other systems for special programs but only infrequently. The Speaker was such a film. It would be difficult to lend films to other systems when the collection is relatively small and such a large geographic area must be served.

EXPERIMENTAL FILMS:

The seventeen "experimental" films in the 1976 catalog were largely drawn from the more popular titles. In 1978, circulation was not heavy for the majority of these films. Only A Chairy Tale and Televisionland circulated more than five times. Seven films circulated two times or less..There are probably additional experimental titles from the state collection and the NYSCA funds that will appear in the new catalog.

The 1978 statistics clearly indicated who borrowed these films. A few were borrowed by film clubs, but the bulk of circulation was to typical film collection users: churches, libraries for children's programs, community centers, schools for the retarded, nursing homes, hospitals and infirmiries, youth corps, prisons, and dance clubs. The Environmental Action Committee, a conservation organization, was a heavy borrower.

When borrowers of the classic comedies in the library collection were analyzed, they proved to be essentially the same kinds of groups, and, in addition, fire departments, boy scouts, city aldermen, and summer camps.

Ms. Chauvin feels experimental films should be in the collection so that they will be available to those who enjoy

them. Demand, however, must be the primary consideration in developing the film collection. The film department's function is to respond to demand rather than to create it.

SELECTION:

Ms. Chauvin has not attended any film workshops or film festivals related to the experimental film. Films are selected for preview from catalogs and reviews. They are screened and evaluated by Ms. Chauvin and Mr. Ransom, the system's Director.

NYSCA:

Since 1972, funds have been acquired from NYSCA for lease of films. Ms. Chaucin is not certain whether any experimental films were acquired with these monies. The new catalog will identify which titles were acquired with NYSCA funds.

SUGGESTIONS FOR INCREASING ACCESS TO/UTILIZATION OF EXPERIMENTAL FILMS:

Users in this area tend to be unsophisticated in their tastes and to select films primarily for their entertainment value. Since most programming assistance is done at the local library level, it is here that the promotional activities would have to be centered. Programming by local libraries would seem to be the main way to foster utilization of experimental films.

FINGER LAKES LIBRARY SYSTEM

INTERVIEWED: Liz Stevenson, Film Librarian

The system serves twenty-nine libraries in six counties. This is a rural area with very small towns and cities. Ithaca, the largest city in the region, is a "college town". Cornell University and Ithaca College are located here. Ithaca also has some light industry. The area is a summer tourism center as well. The entire region has only four movie theaters.

The system headquarters is adjacent to but separate from the Tompkins County Public Library in Ithaca. All service is through member libraries. Approximately 50 percent of circulation is through Tompkins County Public Library. Other libraries receive delivery of films once a week.

USERS:

Schools are not served except for extracurricular purposes.

In the past, individuals could not borrow films. This policy is changing. Tompkins County now lends to individuals. It is really up to the member library.

In-library programming is limited but increasing. It is much more common than it was formerly. Programming for children predominates.

Almost half of circulation to groups is for use with children and youths. Day care centers, scouts, detention homes, and outreach programs make heavy use of the collection. Other groups that use the collection include: nursing homes, hospitals, senior citizens groups, and a variety of community civic and social organizations.

MOST POPULAR FILMS:

recreational, entertainment, and childrens films.

INTERSYSTEM COOPERATION:

A media consortium was established recently which links the film collections of Finger Lakes Library System, Southern Tier Library System, and Four County Library System. Interlibrary loan is now possible by weekly van delivery to the South Central Library System which has its headquarters in Ithaca. A grant is being sought for the production of a union catalog which would list films owned by all three systems.

EXPERIMENTAL FILMS:

The catalog lists only eight films judged to be "experimental" films. Four of these are McLaren films and one is Braverman's popular Beatles film. Others are Permutations and Moon 69 which were gifts from the State Library, and the dance/video film Circles II . The Braverman film and McLaren's A Chairy Tale had high circulation in 1978, and Circles II and Ballet Adagio performed respectably. The other four either did not circulate or only circulated once during 1978.

In recent years, the film librarian has consciously avoided experimental films. The rationale for this action is "low use equals low priority". With a limited budget, funds must be expended on materials for which a sizable audience is known to exist. There is little demand for experimental films or for social documentaries. If there was an interest expressed by the community for these films, Ms. Stevenson would acquire more. She doesn't feel she could promote these films unless she fully believed in them herself. Although she has attended workshops on experimental film at NYLA and the American Film

Festival, she has not been convinced that there is a substantial audience for these films or that their intrinsic merits are such that they merit special promotion to library patrons.

If this part of the collection were to be developed, funds would have to come from sources outside the library. She could not justify spending her limited resources on them.

Ms. Stevenson feels that too much of the leadership of the film library movement is centralized in New York City. It needs to be balanced with people who are sensitive to the needs of outlying areas like the Finger Lakes region. What may be appropriate to more cosmopolitan areas won't necessarily work here. Conceivably, audiences for experimental film might be developed in the Ithaca area, but, first Ms. Stevenson would have to be convinced they ought to be developed.

SELECTION:

Ms. Stevenson attends film workshops and the American Film Festival. Many of the films ordered by the library were first seen at the Festival. The system has weekly preview screenings of films that have been ordered from reviews and similar sources. Area librarians evaluate the films and make recommendations about purchase.

NYSCA:

The system has never received funds for the film collection from this source, but it may begin seeking them in the future. If the library is to attempt to determine if audiences exist for or can be attracted to more challenging types of film, funding will probably have to come from NYSCA. Some people in Ithaca might use such films if they were available, but the system could not gamble its own limited funds to find out.

SUGGESTIONS FOR INCREASING ACCESS TO/UTILIZATION OF EXPERIMENTAL FILMS:

The first step would be to convince local librarians and regional film librarians that these films really do merit special promotion through libraries.

Promotional activities could then be initiated by the libraries. (Ms. Stevenson feels it is possible that audiences could be attracted to this kind of film in places like Ithaca and other college communities, but that it would be far less likely that audiences could be developed in more rural areas.)

Emphasis should be placed on developing cooperative access to this kind of film. State-wide or regional collections should be established so that they could be available to patrons without being detrimental to the collection building efforts of libraries which have not established that there will be a sustained patron demand for them.

FOUR COUNTY LIBRARY SYSTEM/BINGHAMTON PUBLIC LIBRARY

INTERVIEWED: George Schuter, Film Librarian

This film collection servies approximately forty-four libraries in the counties of Broome, Chenango, Delaware and Otsego. Binghamton is a medium-sized industrial city. Its population includes a mix of blue-collar and white-collar workers, varied ethnic and minority communities, and an educational community associated with SUNY at Binghamton and Broome Community College. There is a large psychiatric center and several hospitals in Binghamton.

The four county region includes suburbs of Binghamton, some small cities, and many rural/agricultural areas. The Four County Library System has its headquarters in a suburb of Binghamton. The film collection in Binghamton Public Library is a joint collection; 40 percent of the films are owned by Binghamton Public Library and are selected by Mr. Schuter, sometimes with input from librarians and community members. The rest of the collection is owned by the Four County Library System and films are selected by Anne Okiniewsky, the system's Audiovisual Consultant. The system pays the salary of one of the audiovisual clerks who service the bookings.

About fifty percent of circulation is on a walk-in basis at the Binghamton Public Library. Other patrons must place requests through their local library.

USERS:

The collection does not serve individuals. Neither does it serve schools or colleges except for extracurricular purposes.

About 20 percent of circulation is to member libraries for in-library programming. The children's section of Binghamton Public Library uses films, but other types of programming are

limited by lack of adequate screening areas in this historic old building. Some member libraries give frequent programs - especially for children and young adults. In some small communities where there are no movie houses, no performing arts groups, and where television reception is poor, the public library becomes the cultural center of the town, and screenings are important. Feature films are popular.

Major users of the collection include such groups as nursing homes, hospitals, day care centers, scouts, parks department, summer camps, and a few film clubs. A number of educational, social and cultural groups associated with SUNY are registered with the department.

MOST POPULAR FILMS:

features, Disney films, comedies, children's films, travel, nature and holiday films.

INTERSYSTEM COOPERATION:

A consortium has been formed with Finger Lakes Library System, Southern Tier Library System, and Steele Memorial Library (Elmira) as co-participants. They are working on interlibrary loan, sharing of resources in other ways, and on mass purchasing to obtain better discounts. A single union catalog is being planned.

The Johnson City Coffee House (a cultural organization associated with SUNY) has made heavy use of the interlibrary loan service provided by the consortium. Intersecting delivery van routes are used to get films from one system to another.

Cooperation with systems outside the consortium is rare. Problems could arise if large scale service to clients of other systems were to interfere with service to the local users.

Several groups of patrons made heavy use of the state collection before it was reorganized. However, films were old and not well maintained. Mr. Schuter approves of the new approach which emphasises collections of materials in the State Library on specialized subjects like library science and fire control. He feels that training materials for people who work in nursing homes are badly needed, and that the State Library would do well to develop a collection in this area. In so far as the question of the State Library developing a large collection of experimental films is concerned, he is uncertain. He is not convinced that demand - even on a statewide basis - would be enough to justify this.

EXPERIMENTAL FILMS:

Thirteen films in the catalog were judged to be "experimental" films. Nine of these were films by either McLaren or Braverman. Others were the standard Dream of Wild Horses, Frank Film, Omega, and Rendezvous. None of these are particularly esoteric films. All are of the type that will appeal to general audiences. An examination of booking cards showed most of them experienced respectable to good circulation. Records showed that borrowers included the entire spectrum of film patrons - from nursing homes, jails, hospitals and day care centers to 4 H clubs, YMCAs, Boy Scouts, art centers, and the Johnson City Coffee House.

These films have been selected because they seemed likely to have a wide appeal to a variety of users and because they seemed likely to contribute towards achieving the objective of providing patrons with entertainment, education, information, and inspiration.

The watch-words in film selection are "quality", "diversity" and "demand". Materials that have a very narrow appeal are avoided. Thus, only experimental films with high use potential are acquired.

Does the library have a responsibility to add experimental films to its collection? Certainly the library should consider acquiring films that tease the mind and eyes, films that show a different way of looking at things. But, while developing this part of the collection, the film librarian must keep in mind the clientele and their capacity to respond. By and large, patrons of the Four Counties System are less able to deal with this kind of film and to obtain real pleasure and education from them than are sophisticated residents of places like New York City.

With a limited budget and more good films available than the library can afford to buy, the library is unwilling to invest in low-use items. It might be willing to experiment with adding them to its collection if this did not cut into its ability to serve established users and proven demands.

SELECTION:

Mr. Schuter has attended workshops on experimental film at the American Film Festival. Concerning some of the Film As Art programs, he felt many of the films were so "far out" they could be of only marginal use to his patrons. Many of them he could not envision library patrons sitting through. He feels library film organizations need greater sensitivity to the needs of rural areas like the Four Counties region. Sometimes they seem to think they have the answers for film librarians everywhere without truly understanding the communities served by smaller libraries and their patrons' needs.

Films are selected for preview from reviews, mailed literature, and salesperson's suggestions. The library tries to deal with established companies that are likely to remain in business for an indefinite period of time. It doesn't want to end up with a film that is unusable because no replacement footage can be obtained.

NYSCA:

Up till now, no funds have been solicited from NYSCA. The consortium will probably be approaching it in regard to the projects it has under consideration.

SUGGESTIONS FOR INCREASING ACCESS TO/UTILIZATION OF EXPERIMENTAL FILMS:

Librarians could use more training in the selection and use of experimental films. This training should be offered in library school, in continuing education courses and workshops, and possibly in a subscription curriculum via videotape if offered by library schools or the State Department of Education.

Librarians who wish to promote experimental films must know the collection, be able to understand the needs of patrons, and be able to translate this knowledge into advisory service. The most important aspect of promoting any kind of film is face to face contact with patrons and advisory service on an individual basis.

Brochures that describe experimental films in the collection could be developed and distributed in a way that would reach potential borrowers who are not current users of the collection.

MID HUDSON LIBRARY SYSTEM

INTERVIEWED: Michael Miller, AV Services, Department Head

The system serves a five county area south of Albany and north of New York City. The counties are Columbia, Greene, Dutchess, Putnam and Ulster. The region includes several small cities, some New York City suburbs, and many rural sections. Both tourism and agriculture are major industries. Some major corporations have plants in the area and there are a few art communities.

System headquarters are located in Poughkeepsie in a building adjacent to that city's public library. There is no walk-in service. All booking is through member libraries. Approximately seventy library outlets are served.

USERS:

Schools are not served even for extracurricular purposes. Exceptions to this policy are sometimes made for certain groups associated with colleges in the region.

In-library programming is not extensive. Sometimes member libraries present a group of films built around a certain theme. There have been programs presented that involved filmmakers screening and discussing their own films.

Individuals borrow extensively. Diverse groups make use of the collection. Among the heaviest borrowers are: state mental institutions, prisons, arts councils, clubs, churches, and youth groups.

While recreational uses predominate, there is also substantial use of films for educational purposes. "Survival type" films are heavily used by state hospitals in preparing inmates about to be released for the situations they will face in the outside

world. Arts councils use films for film study and art appreciation.

MOST POPULAR FILMS:

children's films, features, comedies, travel.

INTERSYSTEM COOPERATION:

Last year the system lent about thirty-five films to other systems, but this was on an informal basis. More formal mechanisms for interlibrary loan of films need to be established. The State Library should take the leadership role in establishing a data base and mechanisms for requesting and confirming via teletype.

Presently, a barrier to resource sharing is the difficulty in locating, requesting, and confirming films. Transportation costs are another barrier. Also, loan of films would probably have to be limited to low circulation items. This would be appropriate for experimental films, however, since they do not presently recieve exceptionally heavy use.

EXPERIMENTAL FILMS:

Mid Hudson has one of the larger film collections outside the New York City metropolitan area, It is actively developing its experimental film collection. It's catalog lists thirty-five titles that were judged to be "experimental" films. These include many of the standard titles that would be expected to have general appeal, but also many esoteric items including works by Brakhage, Belson, DeWitt, and Whitney, and films by experimental filmmakers who were living in the area at the time of purchase (Aaron, Arlyck, Carey). Seven of the films were listed in no other library system's catalog.

1978 statistics were not available. However, Mr. Miller had made a profile of experimental film use at the request of the New York State Council on the Arts. It showed that 1978

circulation was relatively low, but that it had almost doubled over 1977. The main borrowers were arts groups and individuals. The latter included both film buffs and film students. A number of film and video artists reside in the area.

The library does have an obligation to make experimental films available. They make viewers see things in a different way; they break perceptual habits and open the mind to new possibilities; they cause us to question the conventional and ordinary. Furthermore, film is art; it is more than just education, information and entertainment,(although experimental films can be all of these as well). The public library must provide access to these experiences, since - except for New York City - they are not available through other institutions or the mass media.

Limited budget is a problem, however, and, while some experimental films should be acquired, a majority of funds must be allocated to the types of film for which there is a proven demand. The system has been fortunate in getting NYSCA grants to help develop this part of the collection. When purchasing films from the regular budget, Mr. Miller tries to select items which will have a wider demand. With NYSCA funds, he feels free - even obligated - to get more challenging, specialized films.

NYSCA grants have also been received to promote independent film through a series of programs at member libraries that brought local film artists to the library for screenings and discussions of their work. A film/video festival that involved the library, the local cable station, and the community college was also funded by a NYSCA grant.

SELECTION:

Mr. Miller's knowledge of experimental film has come through his attendance at the American Film Festival, EFLA and NYLA workshops, and through personal contacts with local artists and filmmakers. Most influential, however, have been his experiences administering NYSCA grants for the system.

Often films are selected based on having been seen at the American Film Festival or other forums. It helps to see how an audience reacts to a film. Whenever possible, films are ordered directly from the filmmaker so that he/she will receive more money for the work than would be the case if it was ordered through a distributor. In developing this part of the collection, Mr. Miller is trying to get a cross-section of various genres and representative works by well known filmmakers.

NYSCA:

NYSCA has played a major role in funding acquisition and promotion of experimental films in the system. Mr. Miller is currently administering a grant which sends film consultants to libraries in the state to give them guidance in developing their independent film collections.

SUGGESTIONS FOR INCREASING ACCESS TO/UTILIZATION OF EXPERIMENTAL FILMS:

The library should promote all of its materials, and at different times expend special efforts on particular types of materials. Promoting experimental film is primarily a matter of exposing people to them; this is the best tool for creating an audience. The system has tried to do this through the

NYSCA funded programming mentioned earlier. In addition, Mr. Miller has been approaching persons associated with the local arts councils on an informal, personal basis, promoting the film collection to them. He also sends unsolicited copies of the film catalog to the arts councils.

Presently the library system is in the process of developing a descriptive brochure on film as art in the collection which will be mailed to groups and individuals. (Similar brochures are available already for films on sports and on women.)

This active programming and promotion at the local level is essential if utilization is to be increased. In order to increase the number of relevant films available to an interested clientele, some kind of union list and sharing between libraries ought to be established.

(Note: Twenty-five additional titles in the experimental film category purchased with NYSCA funds are currently on-order)

MID YORK LIBRARY SYSTEM

INTERVIEWED: Carleton Wood, former AV Consultant

The counties served by the system (Oneida, Herkimer, and Madison) are largely rural. Utica is a medium sized city with industry and several colleges in the area. Rome is a much smaller industrial city. In all, about fifty library outlets are served.

System headquarters is in Utica. Walk-in service accounts for approximately twenty percent of circulation.

USERS:

Schools may borrow films on a rental basis. Charges range from $5 for a film 11 minutes long or shorter to $35 for feature length films. There is a fair amount of use by area schools, but not much by the local colleges.

There is a modest amount of in-library programming. Children's programs predominate. There is a fairly substantial amount of borrowing by individuals for home screenings.

The major users are groups. Among the heavy borrowers are: community civic and social organizations, nursing homes, churches, and clubs.

Most films are used for recreation. By and large, users don't want anything thought-provoking or challenging.

MOST POPULAR FILMS:

children's films, travel, features, comedies, hunting and fishing.

INTERSYSTEM COOPERATION:

MidYork and the Onondaga Library System allow their patrons to borrow films from each other's collection. Van delivery between the two system's headquarters occurs three times a week. There has been frequent borrowing, especially of feature films, from the MidYork collection. A new restriction has been imposed which only allows borrowing of features for in-library

screening at Onondaga County libraries. Individual patrons of that system may no longer borrow them by interlibrary loan.

Infrequent interlibrary loan to and from other systems has occured. Such cooperation should definitely be encouraged and expanded. The main problem is fast and cost-effective transportation links.

EXPERIMENTAL FILMS:

An examination of the Mid York catalog revealed fourteen films that were considered "experimental" In addition to four McLaren films and such standard titles with mass appeal as Dream of Wild Horses and New York, New York, the collection contained a number of more avante-garde titles. Circulation for the last seven years was recorded for these titles. In general, there appeared to be a very substantial decline in popularity for these titles during that period.

Lapis, which circulated 28 times in 1972, only circulated 4 times in 1978; for Onset, the figures were 25 and 2 respectively; for Para 1000, 23 and 2. (Cibernetik 5.3 showed less decline - 10 circulations in 1972, 9 in 1978.) The clerks at the system headquarters hypothesised that this reflected the decreasing interest in the experimental and psychedelic among college students as the spirit of the sixties was replaced by the conservatism of the late seventies. Today, most borrowers just want pleasant, unchallenging films.

Mr. Wood was unsure exactly who borrows experimental films, but ventured that it might include individuals interested in film and film techniques. He also suggested that many of these techniques were no longer that experimental - they have been used so extensively and routinely on television that they are now

cliches. Furthermore, some experimental filmmakers take themselves too seriously. He personally appreciates a bit of humor in these kinds of films.

In developing the collection, Mr. Wood has sought usable films that have originality rather than films that experiment just for the sake of experiment. Present borrowers are not that sophisticated; he tries to get interesting, original films that they will use, films with conventional appeal that offer something special.

The library collection should have a little of everything, but selection must be tied to need and demand. These films could help patrons expand their awareness by showing them things in an unconventional way, but they have to be sold to the public. This is difficult because the film advisor rarely has direct dealings with the public - it is the booking clerks and the branch librarians who have this contact, and they don't push challenging titles.

SELECTION:

Mr. Wood developed his knowledge of film from years of previewing and reading about films. He attended the American Film Festival twelve years in a row. Most films ordered for preview were selected from reviews, catalogs, and advertisements. Sometimes salesperson's suggestions influenced him to preview a particular title.

NYSCA:

The Mid York Library System has received many grants from NYSCA which helped build the collection especially in such areas as features and independent films. Many independent films were not of the experimental variety.

SUGGESTIONS FOR INCREASING ACCESS TO/UTILIZATION OF EXPERIMENTAL FILMS:

Build up your collection by getting films that are different - really experimental - that will open the minds of patrons and their perceptions. Then you must begin to sell these films to patrons who seem likely to be receptive to them. Through personal contact, try to interest users who seem to have imagination. People never miss what they never see.. Try to give patrons options. Emphasize young people. Older people often have closed minds. (Many older librarians from rural communities are not receptive to the new and the different.)

Try to work with and develop a receptivity on the part of librarians and clerks - who deal directly with the public. Alert them to the availability of these films and to the potential for using them in their communities.

Get films that will appeal to established users but that will simultaneously expose them to truly innovative filmmaking. Get films with humor. Get films that have subject matter which is in demand, but which treat that subject matter in an original way.

Expand interlibrary loan of these films so that they can be made available to a larger number of users.

MOHAWK VALLEY LIBRARY ASSOCIATION

INTERVIEWED: Dorothy Brandon, Film Librarian; Barbara Paszkiewicz, Principal Film Clerk

Except for Schenectady, which is a medium sized industrial city north of Albany, the area served by the system is largely rural with a scattering of small cities and villages. The cooperative system serves libraries in four counties. Members include Schenectady County Library and its five branches plus twelve libraries in Fulton, Montgomery, and Schoharie counties.

There is little walk-in borrowing at system headquarters which is located just outside Schenectady city limits. Borrowers are expected to order all their films through the member libraries.

USERS:

Schools are not served except for extracurricular purposes. (An exception is made for the library school of SUNY Albany, since it is felt these films should be available for use in library education.)

The single largest amount of circulation goes to individuals for home screenings. Organizations are the second heaviest users of the collection. These include: senior citizen's centers, nursery schools, Y's, churches, hospitals and nursing homes, and other institutions.

There is a substantial amount of in-library programming at member libraries. Programs for children and feature film screenings are the most common, but programs of travel films, and of films for young adults and families are offered too.

MOST POPULAR FILMS:

features, children's films, comedies = most popular; others in demand = travel, adventure, sports, nature films.

INTERSYSTEM COOPERATION:

There is an established system of interlibrary loan via van delivery with Upper Hudson Library Federation, and Southern Adirondack Library System. The arrangement works well and enjoys a fair amount of use.

EXPERIMENTAL FILMS:

The catalog of the system contained twenty films that were judged to be "experimental" films. Ten of these were McLaren or Braverman films. Most of the others were popular titles with general appeal. The most esoteric were Lapis, Syrinx (received as a gift), and Un Chien Andalou.

Experimental films probably are among the least active films in the collection, but all move to some extent. Some of the McLarens move quite well because of their appeal to general audiences.

The more experimental titles tend to be borrowed by individuals interested in film study and film as art. Vincent Aceto at the library school of SUNY Albany frequently borrows them for his classes. Sometimes, in assisting patrons and librarians in preparing programs, these films are added as "fillers".

Mrs. Brandon feels the public library has a responsibility to make available to patrons well-made, imaginative, experimental films that have something to say. Otherwise they would be totally unavailable to them. While these films appeal to a limited audience, the library should give patrons a chance to develop a taste for them.

SELECTION:

Mrs. Brandon has acquired some films that she saw at the American Film Festival. Otherwise, she selects for preview from reviews and catalogs. Some films are automatically sent for preview by distributors. She prescreens these films and selects the most interesting for monthly preview sessions at which a film committee composed of librarians from member libraries makes the final decision about purchase.

NYSCA:

The system has received numerous grants from NYSCA for feature films and independents. Some of the experimental films came from this money. (Some came from the State Library also.) Some films currently on order from grant funds might be classified as experimental.

SUGGESTIONS FOR INCREASING ACCESS TO/UTILIZATION OF EXPERIMENTAL FILMS:

Mrs. Brandon feels that programming assistance is a major way to increase use. However, you must know your patrons and be careful that you do not disappoint them by suggesting a film that they will not be able to enjoy or respond to.

Train local librarians who do most of the programming for libraries and most of the patron advisory service in ways to use these films.

Prepare and distribute flyers that describe in an interesting way the experimental films in the collection. Write annotations for the film catalog in a way that will inspire use. Use newspaper publicity to announce purchase of experimental films.

NASSAU COUNTY LIBRARY SYSTEM

INTERVIEWED: Edward J. Hingers, Audiovisual Consultant

Nassau County is a wealthy suburb of New York City. Well educated, upper middle class, homeowners - many of whom commute to New York City for work - form the bulk of the population. There are also pockets of poverty and of exceptional wealth. Because of their education, and because of the proximity to New York City, many residents are quite knowledgable about film and experimental film. Many young people are studying film in the numerous high schools and colleges in the area as well as in New York City.

The system, located in facilities at Uniondale, serves fifty-four autonomous libraries within the county. All film booking and delivery is through member libraries except for direct service to such county wide organizations as the police and Red Cross.

USERS:

Schools are not served except for extracurricular purposes. However, Mr. Hingers is convinced there is widespread classroom use by teachers who register as individuals. It is difficult for the film department to control this since all transactions are at the local level and system staff seldom have personal contact with borrowers.

In-library programming varies from library to library, but is very substantial and attracts large turnouts. The biggest draws are children's programs and feature films, although there is considerable non-feature adult programming too.

Borrowing by individuals is heavy. Much of this is suspected to be by teachers, but also much is for home showing. It is very common for families to borrow films for birthday parties - often

using borrowed or rented projectors.

Group users tend to be community organizations using film for recreational purposes. Churches, garden and other informal clubs, scouts and Y's are heavy users. There is also some borrowing by nursing homes and day care centers.

Actually, it is difficult to precisely specify who uses films or for what purposes since statistics collected are not that detailed in this regard.

MOST POPULAR FILMS:

children's films, features, comedies, Disney films, travel films and other kinds of lighter fare.

INTERSYSTEM COOPERATION:

There is substantial cooperation with the library system in the adjacent county of Suffolk. Daily van service between the two systems exists, and films may be borrowed by each from the other's catalog, but for library sponsored programs only.

Expensive series, such as Civilization, have been jointly purchased. These films are housed six months of the year in each system.

As mentioned before, feature films are major attractions at member libraries. Nassau County Library System has arranged a number of rental packages where member libraries pay a modest fee and have access to a substantial number of feature films for in-library showings. Many of these rental circuits have included Suffolk County libraries among the subscribers.

EXPERIMENTAL FILMS:

An analysis of the catalog showed Nassau County to have the second largest number of "experimental" films in the state

(101 titles), and the second highest percentage of the total collection devoted to such film (6.2%). Thirty titles were listed in no other system's catalog. The collection includes many works by major avante-garde filmmakers - Breer, Hindle, Deren, Broughton, Belson, Vanderbeek, Emshwiller, Mekas. It's collection of films by Brakhage (12 titles), Baille (8 titles), and Conner (10 titles) is unsurpassed. (These latter films were acquired with grant funds associated with a workshop series held at Port Washington Library.)

The Nassau County Library System has some very sophisticated individuals among its clientele who are interested in and aware of film as an art form. The collection attempts, within budgetary limits, to include works illustrating the history of motion pictures and to have selected titles reflecting all periods and types of film.

Summary statistics for circulation of individual titles in the collection are maintained on a year by year basis. An examination of these statistics showed that experimental films do receive substantial use by patrons. In 1978, 23 titles circulated ten times or more (films with general appeal did predominate), and 54 titles circulated five times or more. Only four films did not circulate at all (all four were Brakhage films which had circulated between 1 and 3 times the previous year.) Some of the films with low circulation in 1978 had high circulation in earlier years. World circulated sixteen times in 1977, Dog Star Man seventeen times in 1975, Off/On fifteen times in 1975.

Mr. Hingers isn't sure exactly who borrows these films - actually they include a variety of different types of films which appeal to various kinds of users. Sometimes they are used as program "fillers", sometimes the subject matter attracts the borrower, many borrowers

are probably film students. Surreptitious school use probably accounts for some circulation.

Mr. Hingers does not feel the library has any special responsibility to this kind of film, but he feels it is important that they be available to those who want them. He feels this part of the collection has been adequately developed for community needs at present and he will select less liberally in this area in the immediate future. Most member libraries find it is difficult to program the more avante-garde films and difficult to attract audiences. They will probably come into their own when video formats make them available on an individual basis rather than as a scheduled group activity. For now, it is important for a library like Nassau County to have them since there exists in the community an audience interested in film technique and film history.

Mr. Hingers is not sure to what extent the library system or its member libraries have an obligation to create audiences for experimental films. People who are interested in these kinds of film will tend to find them for themselves if the catalog annotations are well written. However, it is very difficult to write annotations for abstract films. It is hard to transfer the excitement of such a film into words. Good annotations will sell the film to those who would be interested in it.

SELECTION:

Mr. Hingers' background in film includes years of attending specialized film programs in New York City and elsewhere. He was a frequent borrower of films from the New York Public Library during his years of working in that city. He has attended the London School of Film Technique.

Perhaps the major way in which he developed his familiarity with avante-garde films was through his attendance at EFLA's New York Screening Group's monthly showcases and the American Film Festival. Many experimental films in the collection were first viewed there. Almost all films added to the Nassau County collection are viewed by and voted on by a committee of librarians from member libraries.

NYSCA:

While many of the experimental films in the collection have been purchased from the regular budget, a large grant in 1975-76 from NYSCA made possible a series of presentations and seminars on independent cinema at Port Washington Public Library and the acquisition of numerous titles by Brakhage, Conner, and Baille.

SUGGESTIONS FOR IMPROVING ACCESS TO/UTILIZATION OF EXPERIMENTAL FILMS:

If the library decides it should actively seek to expose people to this kind of film, the easiest way is through programming. Tack them onto a feature film, or have special programs devoted to this kind of film. In this case, it is important that program notes be provided. Good publicity is necessary. Try to get the local newspaper to feature articles and announcements relevant to the program.

NEW YORK PUBLIC LIBRARY

INTERVIEWED: William Sloan, Film Librarian

New York City is one of the major cities of the world. It features a highly diverse population. One feature of the environment that makes it unique for a film collection, is that the city is an art center, a filmmaking center, and a center for film study. There are a number of showcases in the area that specialize in exhibiting independent, experimental, and classic films. The film collection is housed in the Donnell Library Center which is located across the street from the Museum of Modern Art and in a district of Manhattan in which art galleries - some of the most prestigious in the world - abound.

The film department serves eighty-four branches of the New York Public Library System located in Manhattan, the Bronx, and Staten Island. Residents of other boroughs may also borrow films. Except for delivery of films to branches for in-library programs, all loan service is on a walk-in basis at the Donnell Library. Bookings may be made in person, by telephone, and by mail. In addition to the reserve collection, the library maintains a non-reserve collection of duplicate prints which is housed on open shelf and from which patrons may select titles by browsing. (This collection contains relatively few experimental films.)

USERS:

Circulation is divided between individuals (about 50%), groups, and branch libraries for in-library programming. Schools are not served except for extracurricular purposes.

There has been no statistical analysis of who the individuals and groups are or for what purposes they use films, but Mr. Sloan indicated that groups include: nursing homes and senior citizens groups, hospitals, churches and temples, social agencies, day care centers, youth centers, and ethnic groups. Groups borrow about a third of the films circulated.

Approximately half the branches have regular programming. These programs run the spectrum of children's, young adult, and adult programs with children's programs being the most frequent. Donnell Library Center has weekly programs of social documentaries, cultural films, children's films, and senior citizen programs. It also has frequent "Meet the Makers" programs at which independent filmmakers show their work. In the past, many avante-garde filmmakers were included, but, as showcases for this kind of film have developed outside the library, emphasis has shifted to social documentaries.

MOST POPULAR FILMS:

An analysis of film circulation for a week in April 1979 was performed by the film department. Approximately 758 films circulated. Of these, about 300 were from the unreserved collection and no subject analysis was possible. Of the 458 circulations from the reserve collection, 125 were children's films, 75 were young adult films, and 258 were adult films. The children's films were the single largest category of films circulated. Most popular among young adults were films in the categories of humor (15 titles) and sports (11 titles). Among adult films, the most popular categories were art (22 titles), avante garde films (20 titles), and Black Studies (19 titles).

INTERSYSTEM COOPERATION:

No formal intersystem cooperation exists. Interlibrary loan of films is not permitted by the New York Public Library administration.

EXPERIMENTAL FILMS:

The library has the largest number of experimental films of any collection in the state. An analysis of the catalogs disclosed 146 titles judged to be in this category. Of these, 56 were in no other collection's catalog. Thirty filmmakers whose films were in the collection were not represented by films in the holdings of any other collection.

Since 1978 booking records are on the verso of 1979 booking cards and were in use by the booking clerks, Mr. Sloan did not feel he could permit their examination. However, based on the statistics for the April week cited earlier, it would appear experimental and avante garde films enjoy substantial use. If one were to generalize from this week, one could conclude experimental film circulation exceeds 1,000 per year. Indeed, it would probably exceed this number since many of the films considered experimental for the purposes of this study would be placed in a category other than avante garde by the library.

However, one can not confidently generalize from these statistics alone since there is no guarantee that the week studied was indeed representative of the entire year. Research methodology demands that the sample selected be demonstrably representative based on statistical guidelines for sampling. Despite this serious reservation, the data from this sample seems to show substantial demand for these more challenging films by the library's

patrons. However, whether this apparent high use is shared by all experimental films or is concentrated in a certain subgroup is impossible to determine without further analysis of the records.

In developing the collection, emphasis has been on serious material for adult audiences, although needs of children and young adults have been considered and provided for as well. Adult films are selected for the insights and information they provide. Purely recreational materials, entertainment films and features are deemphasized. The library has found that there is a demand and audiences for serious film.

In regard to avante-garde film, Mr. Sloan's philosophy is that film librarians should seriously consider these kinds of films, and, if they seem appropriate for a community, buy them and try to get people to use them. Just as the book collection should include the more challenging important poets, so should the film collection include this kind of filmmaker's work.

Mr. Sloan indicated these films reach a wide range of users. Film students are probably heavy users. Mr. Sloan concedes that avante-garde film (film that explores new means of expression and new aspects of film form) is elitist and reaches relatively small portions of the population. However, libraries should expose people to these new cinematic forms because they are important statements that reflect twentieth century feelings about art and they are not being made available through any other mass-distribution medium.

The public library should have a broad collection which includes all important serious film forms and genres including film poetry.

SELECTION:

For more than twenty years, Mr. Sloan has been an active force in film librarianship. He has been involved in the New York film scene since the earliest days of the "Underground Film" movement and witnessed the rise of the "New American" and "Independent" cinemas. He has played important leadership roles in EFLA, FLIC (Film Library Information Council), and the Film and Video Roundtable of the New York Library Association. He is presently a consultant, under a NYSCA grant, who will be advising individual New York State public libraries on how to develop their collections in the area of independent film.

In developing the New York Public Library avante-garde collection, Mr. Sloan tries to acquire representative works of major avante-garde filmmakers (filmmakers whose works have been screened by New York showcases for Independent Film and have received recognition from galleries, crtics, and cinema journals.) After that he acquires what he feels is beautiful and moving. Many of these films he sees at New York screenings, others as a result of distributors contacting him, and some as a result of filmmakers directly approaching him with their work.

NYSCA:

Most of the funds for these films comes from the regular departmental budget. The library did receive a NYSCA grant for independent filmmakers' films in 1973-74, another for features in 1974-75, and substantial support for a video/film viewing facility at Donnell.

SUGGESTIONS FOR IMPROVING ACCESS TO/UTILIZATION OF EXPERIMENTAL FILMS:

A prerequisite is staff support and commitment. The librarians themselves must believe in this kind of film. An effort to promote these films is essential. Programming and publicity must be provided. The library might cooperate with local arts groups in promoting these films.

Perhaps programming efforts should begin with more accessible works of poetic cinema including an occasional more demanding title. Bringing in a speaker is an effective interest generating device. Introduce an avante garde film into a program of more conventional films.

In libraries where demand for this kind of film is low, sharing should be encouraged.

NIAGARA FALLS PUBLIC/NIOGA LIBRARY SYSTEM

INTERVIEWED: Don Fleischman, Film Librarian

The film collection is administered by Niagara Falls Public Library. The NIOGA Library System owns some of the films and services about twenty libraries in the counties of Niagara, Genesee, and Orleans. The area includes many very rural areas as well as the industrial cities of Niagara Falls and North Tonawanda. There are a number of colleges in the area and tourism is an important industry.

Deliveries are made to member libraries one to three times a week depending on size and location. Nearly seventy-five percent of borrowing is on a walk-in basis at the Niagara Falls facility. Most borrowers are from urban and suburban rather than rural areas.

USERS:

Nearly one-third of circulation is to schools. These range from elementary schools to colleges. If schools pick up the films at the central facility, there is no charge levied against them. If, however, films are delivered to member libraries for pick-up, a $2 per film charge is levied as a delivery fee. This fee is not imposed on other groups of borrowers.

There is considerable in-library programming at Niagara Falls Public Library and at some member libraries. Programs for children predominate.

While individuals may borrow films, few do since the equipment for projection is not widely owned and the library only lends projectors to groups.

Groups that borrow films include: church groups, mental health associations, nursing homes, outreach programs, day care centers, senior citizens centers, and summer parks programs. Most use is for recreation rather than specific educational objectives.

MOST POPULAR FILMS:

#1 = monster and horror films; #2 = comedies; #3 = human relations themes - i.e., story films with a moral; #4 = children's films in general; least active films = music and art.

INTERSYSTEM COOPERATION:

There is no intersystem cooperation at present. A barrier to interlibrary loan of films is the fact that no arrangement for reciprocity has been developed. The time and extra work involved in interlibrary loan processing also has to be considered a barrier.

EXPERIMENTAL FILMS:

Only seven films were considered to be "experimental". All of these were drawn from the fourteen most widely owned of all the experimental films found in the twenty-two collections analyzed. Only two of these films circulated fewed than ten times (Frank Film = 5 circulations; N.Y., N.Y. = 8 circulations) in 1978.

Borrowers of these films include high school and college film classes and groups that find the films' subject matter of interest. These films are not entertaining in the sense that nursing homes want entertainment, i.e., non-challenging amusement.

Mr. Fleischman feels the film librarian's primary responsi-

bility is, because of budget constraints, to satisfy proven demand. Theoretically, it would be desirable to have all kinds of specialized films available, but they probably would exhibit only light use. Because of limited funds, expenditures for these films would mean you could not acquire other films that would be very likely to reach a wide audience. Thus you are depriving the majority of your patrons of materials they would use, when you buy low use potential materials. The film librarian can not justify this financial investment to his administrators or his patrons.

SELECTION:

Mr. Fleischman attended the American Film Festival several years ago, but he cannot recall seeing any experimental films when he was there. The few he has seen were previewed for possible purchase. Selecting films for preview is usually done from catalogs - sometimes from reviews.

NYSCA:

In the past, there were several attempts to seek funds from NYSCA for films related to the needs of youth and the aged, but the system never acted upon these suggestions, so no funds have been sought from NYSCA up until this point in time.

SUGGESTIONS FOR INCREASING ACCESS TO/UTILIZATION OF EXPERIMENTAL FILMS:

The simplest way to increase use is to recommend films to patrons through personal contact. The staff would have to become familiar with these films or else they might incorrectly diagnose the kinds of people who would like them. It would cause bad public relations if you disappointed borrowers with your recommen-

dations too many times.

Let people know they are in the collection. Have bulk mailings of film lists to groups and, especially, to schools.

Arrange preview screenings for representatives of groups that often borrow films so they can view a large number at once and evaluate them for their needs.

In-library programming can be tried, but it is not certain you will get any kind of substantial turnout.

NORTH COUNTRY LIBRARY SYSTEM

INTERVIEWED: Glenn Mallison, Head of Advisory Services;
Irma Epstein, in charge of films

The system serves a highly rural area in which the only fairly large urban area is the city of Watertown (population = 34,000). A total of sixty-four library units in the counties of Jefferson, Lewis, Oswego, and St. Lawrence are served. While there is some light industry in the Watertown vicinity and some aluminum and paper mills, the major industry in the region is dairy. There are a number of colleges in the area including SUNY Oswego, SUNY Potsdam, and SUNY Plattsburg.

All service is through member libraries; there is almost no walk-in service at the system headquarters. Films are delivered to member libraries twicea week and are picked up the following delivery.

USERS:

Schools may borrow films. They are urged to submit all requests prior to the start of each semester. Elementary and secondary schools are charged a fee of $2 per film because NCLS is not chartered to serve them and receives no state funds for doing so. (Colleges are not charged this fee.) Use of the collection by schools was heavy before the BOCES collections were strengthened. It then dropped off significantly but recently it has been rising again.

There is much in-library programming at member libraries. Most of it is aimed at children.

Individuals may borrow films but few do since projectors are not widely available. Heavy use is made by senior citizen groups

and nursing homes. Other frequent borrowers include: scouts, social and civic clubs, churches, rod and gun clubs, fire and police departments, and social service organizations such as the Heart Fund and Planned Parenthood.

Many children's librarians and nursing homes give the film department dates and ask them to select and schedule films for them. Sometimes they indicate the general kinds of films they want, sometimes they don't.

While the most common purpose for borrowing films is recreation, many of the films are both recreational and educational at the same time.

MOST POPULAR FILMS:

comedies, children's films, travel and nature films, feature films = most popular; while less popular, films on alcoholism, health problems, and social issues circulate well also.

INTERSYSTEM COOPERATION:

Informal discussion is under way with the Clinton-Essex-Franklin Onondaga, and Mid-York systems concerning the possibility of forming a consortium which would include among its activities the acquisition of low use, high quality films. At present there is exchange of catalogs but not much interlibrary loan. Mainly this is because of difficulties associated with the mechanics of transportation and the time factor. There has been talk of an overlapping points delivery system, but, since van delivery is only twice a week within the local system, the time delays could become too great. The mails would probably have to be used to make the system viable.

EXPERIMENTAL FILMS:

Sixteen films listed in the catalog were judged to fall within the category of "experimental" films. Of these, nine were from the fourteen most widely owned of all experimental films. Recent circulation has ranged from low (Exchanges, Frank Film, Bashert) to moderate and substantial (Braverman's Cream of Beatles, Neighbors). Titles with inherent general appeal performed best. Almost all have experienced some use, however.

The collection gives priority to general interest materials. Some of the experimental films in the collection were acquired with a grant for films related to art. They probably could not have been given budgetary justification if they were to be purchased with normal funds. One reason for low use is lack of publicity. The film department must depend on the member libraries to recommend films to patrons. Local librarians are not that film conscious. Furthermore, they have not seen these films. All they have is the annotation. They lack background and experience.

One feels the library should support creative efforts in the film medium, but the dilemma is these films just don't circulate. There is some feeling that works in this field are often interesting experiments but beyond that not much as either art or entertainment.

Libraries usually feel a responsibility to promote anything in the arts that is not being made available to the public through any other source. People are not aware of these kinds of film and need the opportunity to become aware of them. Libraries generally try to promote such materials. Travel films and the like don't need that help since they have pre-established audiences.

In this geographic area, however, there is limited utilization potential. This would be greater in a place where there were more people working with the arts. Furthermore, the local librarians have tastes and experiences that reflect the local populations already established tastes. They aren't motivated to push the unusual and specialized. It is hard for the system personnel to reach local film users since they have no direct contact with them. There has been very little publiciity on films, but in the future the system hopes to publicize them more.

SELECTION:

Mr. Mallison attended the American Film Festival for the first time in 1979. There, he attended the Film As Art program. His greatest exposure to experimental films, however, was as a result of the grant for films related to art and the very extensive previewing he engaged in at that time.

Most films for preview are selected from the review media. Some are selected from catalogs.

NYSCA:

In 1972-73 and 1974-75, the system received NYSCA grants for developing the collection. Some of these funds were used to acquire art films and experimental films that could not otherwise have been purchased.

SUGGESTIONS FOR INCREASING ACCESS TO/UTILIZATION OF EXPERIMENTAL FILMS:

Publicity at the local level is essential. Posters could be acquired from the distributors and placed in the libraries. Bookmarks and brochures could be produced. Announcements and articles could be placed in local newspapers.

The State Library could develop a collection of these films and make them available to systems as packets or individual films. If the library had a packet for six months, it could have time to publicize them. The State Library could distribute publicity materials and utilization guides along with the packets.

ONONDAGA COUNTY PUBLIC LIBRARY

INTERVIEWED: Edgar G. Sanford, AV Services, Head

Until the mid-seventies, Syracuse Public Library and Onandaga County Public Library were separate organizations. Since merging, the film collection has about doubled in size. The phasing out of the state film collection played a role in the decision to strengthen this collection since the Syracuse Public Library depended heavily on the state collection. When the state holdings were dispersed, the system received about 200 films from that source.

Syracuse is a moderately large city with a diverse population including ethnic and minority communities and a predominantly working class constituency. Syracuse University has a very extensive film rental library. The availablilty of educational and specialized films from this source reduces some of the obligations of the library collection in these areas.

Twenty independent libraries within the system are served in addition to the County Library and its eight branches. The county includes some rural areas, but it is increasingly a network of developing suburbs. About fifty percent of circulation is through the central library on a walk-in basis.

USERS:

Schools are not served except for extracurricular purposes.

In-library programming was estimated for account for about ten percent of film use. Children's programs and feature film showings constitute most of this.

Individuals borrow ten to fifteen percent of the films for home showings.

Most circulation is to social service type groups:

day care centers, hospitals, nursing homes, Salvation Army, Y's, rescue missions, etc.. Ninety-five percent of use is for recreational viewing rather than in support of specific educational objectives.

MOST POPULAR FILMS:

children's films, comedies, features, travel (especially with older patrons), Disney films, cartoons. Social documentaries are not in high demand, but they circulate too.

INTERSYSTEM COOPERATION:

Mid York Library System and Onondaga County Public Library exchange catalogs. Patrons are free to request films from these catalogs. Access is provided by van delivery three times a week. There has been substantial interlibrary loan by this means and it has been working out very well.

EXPERIMENTAL FILMS:

The catalog listed twenty-seven films judged to be experimental films. Popular materials with wide appeal predominate. Twelve of the fourteen most widely owned experimental films are owned by the collection. Circulation tends to be quite respectable with some Braverman and McLaren films showing very high demand. Of the three films that are unique to the collection, in 1978, Allegro Ma Troppo (a tricked-up look at Parisian life which plays with time dimensions) circulated ten times, Boquet (zooming views of fields of mountain flowers) circulated eleven times, and Pandora's Box (a witty animation film) circulated ten times. Threshold circulated least (one time) perhaps because the annotation emphasized death as the subject matter. Mr. Sanford commented that content rather than technique is the primary concern of the film users, and that both the annotation and the subject

index of the catalog are important factors affecting use. By and large, the experimental films that circulated most were the ones that had humor and/or nostalgia as major elements in their themes or treatments.

Mr. Sanford feels that - by and large - it is the personal preferences of the film librarian that determines the character of any public library film collection. He personally is not that fond of experimental films. He feels the more avante-garde films of this type belong in museums rather than in public libraries. Demand is not great in most communities and what is accomplished by just having them sit on the shelf? Onondaga County Public Libray has a conservative image because it is serving a conservative clientele. He is building an active, working collection rather than an archival one. While the collection should have representative samples of all kinds of films, priority must be given to titles that support users' wants and demands. Furthermore, emphasis should be placed on films likely to be viewed by substantial audiences. This is cost-effectiveness since a film deteriorates equally when it is run through a projector if the audience is one or one hundred.

SELECTION:

Mr. Sanford has attended experimental film showings at the American Film Festival and feels they have expanded his awareness of the genre even though the more abstract and intellectual exercises would not be suitable for his clientele.

Experimental films in the collection have been selected from reviews and catalogs and with the help of a filmmaker acquaintance and of Don Roberts from Pyramid Films.

NYSCA:

The collection has been developed without substantial funding from NYSCA.

SUGGESTIONS FOR INCREASING ACCESS TO/UTILIZATION OF EXPERIMENTAL FILMS:

Ideally, the library has a responsibility to educate the public and create audiences for worthwhile materials. With diverse responsibilities, administrative assignments, and staffing deficiencies, it is hard to find time for implementation of these ideals. A new staff member joined the department in June 1979 It is hoped now more can be done to make the film collection an educational force in the community. However, there will be priorities, and experimental films will probably be viewed as less important than materials on health and social questions.

To promote experimental films, the library would have to get a portion of the collection selected with this objective in mind. There would have to be a staff member with an interest in and committment to this type of film. Annotations in the catalog would have to sell the films to potential users. It is difficult for the library to reach the general community with information about its collection, so non-library publicity should be employed - media, television, newspapers, local magazines, church newsletters and the like.

RAMAPO CATSKILL LIBRARY SYSTEM

INTERVIEWED: Sheryl Freeman-Carney, Senior AV Clerk

The system serves forty-seven libraries in the counties of Rockland, Orange, Sullivan, and Ulster. The film collection was started under a grant as a joint collection with the Mid-Hudson System. Transporting films between the systems took time and became too cumbersome, however. Eventually, when resources developed sufficiently, the collections separated.

The area served includes rural areas as well as some New York City suburbs. All service is through the member libraries. Larger libraries receive delivery on a daily basis; smaller ones on a weekly basis.

USERS:

Schools are not served not even for extracurricular purposes.

In-library programming varies from library to library, and is mostly children's programming.

Groups make use of the collection. Some of the heaviest borrowers are: church groups, social clubs and social agencies.

The largest circulation seems to be individuals. Circulation is very high on weekends. However, Ms. Carney suspects as much as half the individual borrowing is for surreptitious use in classrooms.

MOST POPULAR FILMS:

features, comedies, children's films, films with stories.

INTERSYSTEM COOPERATION:

Films are still interlibrary loaned with Mid-Hudson but not that frequently. The Ascent of Man series was purchased jointly

with Westchester Library System. (They each have the films for a six month period.) The system was a heavy user of the state collection at one time. After the collection grew, use of state films declined. When the state collection was disbanded, the system was given 200 of its films.

EXPERIMENTAL FILMS:

An analysis of the collection's catalog revealed twenty-six films that were in the "experimental" category. While eight of these were among the most widely owned experimental films, another eight were among the least widely owned titles. Celery Stalks at Midnight was listed in no other system's catalog. Recent circulation has been highest for Braverman films and McLaren's live action A Chairy Tale and for the bizarre but funny avante-garde classic Un Chien Andalou. For the rest, circulation varies with the more avante garde titles and films realted to dance showing light use. A fair number of additional titles that are within the experimental film category are on-order or in the process of being ordered as the result of a recent grant for independent films. Ms. Carney feels most of the borrowers of these films are individuals who live in the New York City suburbs part of Rockland County and teachers who are surreptitiously using them in classrooms (there is much repeat borrowing).

Ms. Carney feels these films have limited audiences, but that the library should provide a selection for people who are interested in film study and filmmaking. A special brochure, "Filmmakers Choice; Films by Outstanding Independent Producers", which is distributed by the department, lists some of these films as well as other independent films purchased with a NYSCA grant.

SELECTION:

Ms. Carney attended a workshop on experimental film at the American Film Festival, but does not feel it had any effect on her philosophy or selection policy.

Some of these films were selected with the advice of a local filmmaker. Others were selected from catalogs. She is selecting films for the latest NYSCA grant for independent films by choosing titles from the catalogs of the Association of Independent Video and Filmmakers and the American Federation of the Arts. She looks for films that are "short and catchy" that would make good fillers. In selecting independent films, experimental films are being emphasized since independent documentaries tend to be too long. Users much prefer shorter films.

NYSCA:

About seventy-five percent of the experimental films in the collection have been ordered with NYSCA funds. More of these films are currently on order.

SUGGESTIONS FOR INCREASING ACCESS TO/UTILIZATION OF EXPERIMENTAL FILMS:

Make more films available and describe them in the catalog and special film lists. Encourage people to use them as fillers in their entertainment programs.

ROCHESTER PUBLIC LIBRARY/MONROE COUNTY LIBRARY SYSTEM

INTERVIEWED: Robert Barnes, AV Department Head

Rochester is a large industrial city. It is the home of Kodak and other photographic companies. As a result, there is much interest in film and much equipment available. The department is moving heavily into Super 8 sound films. They enjoy very high use among the library patrons. Mr. Barnes hypothesises that this is due to the fact that many Kodak employees can buy the equipment at a discount. There is also a substantial arts community and many showcases for film classics. The International Museum of Photography (Eastman House), located here, is a major film archive and study center. The rest of Monroe County is largely suburban and industrial.

With over 5,200 films, the library's collection is probably the largest in the country. The Audiovisual Department is called the Reynolds Library. It is named after an influential Rochester businessman and civic leader whose estate formed the basis for the endowment that supports the department. The department is also heavily into videocassettes.

The collection is owned by Rochester Public Library, but it also serves all the libraries in the Monroe County Library System. The system has its headquarters in the Rochester Public Library building. It services about 36 outlets.

All borrowers pay a registration fee of $5 a year which entitles them to borrow fifty films. Beyond that, a per film charge is made. The largest portion of circulation is on a walk-in basis. There is daily van delivery to the branches of Rochester Public Library and to the Monroe County outlets.

USERS:

Schools, from elementary level to college, form the single largest category of users. All , even large systems, are limited to the same fifty free films the individual borrower is limited to.

In-library programming is frequent. At the branches and member libraries, children's programs and feature films predominate. The central library has more diversified programs. "Films Sandwiched In", lunch hour programs, is a very popular series.

Groups making heavy use of the collection include social agencies, nursing homes, day care centers, city recreation departments, churches, scouts, Y's, garden clubs and film clubs. Companies like Kodak and Xerox frequently borrow films on business administration and personnel management.

Individuals are heavy film users. Many people have access to equipment. Also, Mr. Barnes suspects many borrowers are teachers seeking to avoid the red tape of ordering through the school, or whose school has surpassed the fifty film quota.

MOST POPULAR FILMS:

1 = feature films; others: children's films, comedies, travel, ecology.

INTERSYSTEM COOPERATION:

Groups and libraries (but not individuals) in the Pioneer Library System, of which Monroe County Library System is a member, may borrow films from the collection. This system includes the Wayne and Ontario County Library System and the Wyoming/Livingston System. Interlibrary loan to libraries outside the Pioneer System is very limited.

EXPERIMENTAL FILMS:

The catalog listed seventy-five films judged to be in the experimental category. In addition to all of the fourteen most widely

owned experimental films, the collection contains nine films that were in the catalog of no other library in the state.

The collection represents a mix of the very popular and of more avante-garde experimental films. (Of the 45 most widely owned titles, Rochester Public Library owned 40.)

Since the collection is so large and borrowers have so many alternatives to choose from, one would expect per title circulation for films in any category to be less than in smaller collections. Experimental film circulation in 1978 was generally good with popular materials like the Braverman films and the live action McLarens (including his dance films) showing high use. Circulation of more avante-garde titles varied - usually ranging from low to moderate. Heaviest use was accorded to Emshwiller's Thanatopsis (12 circulations), Un Chien Andalou (11 circulations), and Conner's A Movie (10 circulations).

Because the collection is so large, the library can afford to have specialized films. Furthermore, this is a film conscious community with film study and filmmaking being taught in high schools and colleges and in other institutions within the city. Most frequent borrowers of the more esoteric experimental films are schools and colleges, film buffs, and film students.

Mr. Barnes tries to get a mix of highly experimental films and those with wider general appeal. Films by prominent film artists and by local filmmakers are given special consideration. He will rarely get a film just because it is experimental. It must do something to the viewer or have something to say.

The public library has a responsibility to make available films that represent legitimate contemporary forms of artistic expression within the film medium. These reflect the society

and art of our time. Furthermore, where else are they available to the general user? This is, in fact, true for all short films, and this need to make information and experiences on film widely available to the population is the whole justification for public library film collections. For collections that accept the responsibility of serving schools, having important avante-garde works available is especially important. Teachers in the Rochester area express great appreciation for these kinds of films which can be used for any number of educational purposes including stimulating creativity.

Libraries can influence taste through the recommendations made to users. A problem in promoting experimental films in this way is that charge-out clerks do not really know the collection and their suggestions tend to be predominantly for a few highly popular type films that they have received extensive feed-back for from the average borrowers.

SELECTION:

For many years, Mr. Barnes has been attending the American Film Festival and other conferences, workshops and seminars that included screenings of experimental films. These experiences have helped to shape his knowledge of experimental film and his philosophy of library service. Sometimes films seen at these programs have been acquired by the collection.

Other films have been selected for preview from reviews and catalogs, or from salesperson's suggestions. On occasion, filmmakers have approached him directly with their work.

NYSCA:

By and large, experimental film purchases have been acquired from regular funds. NYSCA grants have been recieved, however, to acquire some art related films and independent films that would

not otherwise have been purchased. The grants had the effect of actively causing him to seek out films in these categories. Buying films from the filmmaker was sometimes engaged in as a result of the grants. This has sometimes proved a problem as some independent filmmakers are not at all conscientious in filling orders for replacement footage when their films are damaged.

SUGGESTIONS FOR INCREASING ACCESS TO/UTILIZATION OF EXPERIMENTAL FILMS:

Have in-library programming. The library has had a Filmmaker series in which each week films by a different filmmaker were shown. One could do this for experimental filmmakers.

Promotion and outreach are important. Try to get media coverage. Send announcements to and write articles for the local newspapers. Don't forget the weekly newspapers, in some communities, that are geared to cultural interests.

Getting utilization is important to collections - especially smaller collections - because superiors usually want justification for films purchased - not just in philosophical terms, but in terms of actual audiences reached.

One way to expose audiences to these films and to get utilization is to add a film from the experimental category when a feature film or other kind of program is being presented.

SOUTHERN ADIRONDACK LIBRARY SYSTEM:

INTERVIEWED: Patricia Pratt, AV Librarian

This system serves twenty-eight libraries and bookmobiles in the counties of Hamilton, Warren, Saratoga, and Washington. Predominantly rural and a vacation center, the area includes a number of small towns, some suburbs of Albany, and the resort city of Saratoga Springs. All circulation is through the member libraries. There is no walk-in service at the Saratoga Springs headquarters.

USERS:

The library began lending to schools on a contract basis two years ago. The library will supply twenty-five films for $100. This is really just an inpsection charge. Nineteen schools signed contracts this year. The system seems to be working well with the total collection getting greater use as a result. There is good cooperation with the local BOCES but not interlibrary loan of films between the collections.

In-library programming accounts for nearly half the film borrowing. Use is heaviest during the summer when special programs for children are presented on a weekly basis by a majority of the member libraries. Half the libraries have programs for preschoolers and children each week year round. About ten have weekly or monthly programs for adults - feature films or films built around a theme (e.g., Black History). Until now, young adult programming has been low due to lack of response. A new young adult services consultant is being hired to develop programs for this audience, so there may be more film programming in the future.

Group borrowing is the second largest source of circulation. Churches, social clubs, youth groups, scouts, summer camps, social service agencies, hospitals and institutions are all frequent borrowers. Nursing homes borrow heavily.

There is a fair amount of borrowing by individuals. Circulation to individuals exceeds circulation to schools.

The film department is frequently asked to select films for users. They may specify the types of films wanted or they may just specify the kind of audience.

While there are colleges in the area, they do not make extensive use of the collection. This is largely a middle class and decentralized population being served which wants entertainment and recreation programs rather than films with educational objectives.

MOST POPULAR FILMS:

travel, features (= #1), entertainment, children's films, nature films.

INTERSYSTEM COOPERATION:

There is excellent cooperation with the Mohawk Valley Library System and the Upper Hudson Library Federation. Daily courier service sponsored by Capital District Library Council between the member libraries makes one day delivery possible. Feature films from the Upper Hudson collection are particularly in demand, but there is substantial interlibrary loan of other films also.

EXPERIMENTAL FILMS:

Only eight of the films listed in the catalog were judged to be "experimental" films. Seven of these were drawn from the

fourteen most widely owned experimental films. Most of these experienced fair to good use. McLaren's A Chairy Tale circulated twenty-three times. Curiously, his Dance Squared circulated fourteen times but the similar Begone Dull Care only circulated once. These films are popular for children's programs. The eighth film was not listed in any other library collection's catalog. It was Danze Chromatiche, an abstract film, which circulated four times in 1978.

These films have circulated to general audiences for use as entertainment, or as fillers, or for film study or dance study. The collection has been developed in a way that emphasizes popular rather than esoteric materials. Films that will have wide appeal to a variety of audiences are selected.

Ms. Pratt feels these kinds of films are special materials for special audiences. People should have an opportunity to be introduced to them. However, she does not feel this genre is more important than any other kind of film, and does not believe there is any special responsibility the library bears in regard to giving these titles special promotion - especially in a geographic area in which audiences are largely unsophisticated and disinclined to be responsive to such films. In developing the collection, experimental films have been delegated low priority. They are considered "extras" and, if they were to be added to the collection, funds would have to come from some source other than the normal budget.

SELECTION:

Ms. Pratt has not participated in any workshops relative to experimental films. She wishes some of these were offered in

locations outside New York City. The costs of hotels in that place are prohibitive for many librarians.

Films are selected for preview from reviews, catalogs, and advertisements. All selections must be approved by the Director of the system.

NYSCA:

Grants to develop the feature film collection were received from NYSCA and LSCA. In 1974-75, a grant was received for the purchase of classics and independent films. Some requests for funds to acquire independent films were rejected. Ms. Pratt speculates that this may be related to the per capita formula for distribution of funds. A great deal of NYSCA support goes to the local performing arts festival.

SUGGESTIONS FOR INCREASING ACCESS TO/UTILIZATION OF EXPERIMENTAL FILMS:

If these kinds of films were acquired and promoted, they might attract new users to the library collection. Programming would be a way to promote awareness of these films. College audiences might be particularly receptive to them. The library might obtain films by interlibrary loan or rental and put on a series of programs which it could advertise through brochures, newspapers and other means. If there were evidence that there was an audience that could respond to these films, it would provide justification for acquiring them and promoting them.

SOUTHERN TIER LIBRARY SYSTEM

INTERVIEWED: Sherry Collins, Audiovisual Consultant

The Southern Tier Library System has thirty-three member libraries in Allegany, Chemung, Schuyler, Steuben, and Yates counties. The area is largely rural with some small to medium sized towns and cities. This is an economically depressed area with a high unemployment rate.

The system's film department offers an unusual example of cooperation between public libraries and between public libraries and school systems. The System has its headquarters in Corning; however, for the past two years, the film collection has been housed and maintained as well as dispatched from Steuben-Allegany BOCES. The catalog lists 385 films owned by the system plus 1090 from the collection of Steele Memorial Library in Elmira plus selected titles from the BOCES collection. Library patrons may borrow any of the 2000 films owned by BOCES even though not all are listed in the catalog. BOCES catalogs are available at member libraries. Three times a week, van service brings films to and from the Elmira collection. Thus, by cooperating, the number of films available to patrons has been vastly increased at both the Southern Tier Library System and the Steele Memorial Library. Steele Memorial houses and services its own collection. Southern Tier contracts with BOCES for its services.

USERS:

Steele Memorial Library films may not be used by schools except for extracurricular purposes. Southern Tier used to have this policy also, but since the BOCES arrangement, these restrictions have been lifted.

Films are not lent to individuals nor to commercial enterprises for the entertainment of their patrons.

Almost half the circulation is for in-library programming. Most of this is children's programs, but there is some young adult programming and a small amount of adult programming as well. The turnout for adult programs has been low.

Most of the remaining film utilization is by community groups and organizations. Nursing homes are heavy borrowers. Churches, Y's, scouts, firemen, and local clubs are frequent users of the collection.

MOST POPULAR FILMS:

children's films, comedies, travel, nature films.

INTERSYSTEM COOPERATION:

Recently, a Tri-System Media Consortium was formed with Southern Tier/Steele Memorial, Four County/Binghamton, and Finger Lakes Library System as members. Sharing of feature films is expected to be one of the activities. Grant funds are being solicited to produce a regional union catalog which will list the holdings of all these libraries in order to facilitate inter-library loan. At present this is limited due in part to the difficulty in informing member libraries about the holdings of other systems. Another deterrent has been the time it takes to get films from one system to another. Delivery is through the South Central Research Libraries Council headquarters in Ithaca. In the fall, it is hoped that there will be daily van service between these headquarters and all three systems.

The consortium has already proved of value in getting financial benefits for the member libraries. By pooling orders

to distributors, larger orders have been generated and many companies have given the consortium bonus credit reflecting the size of the order. This credit is shared among the members.

Through membership in the Media Exchange Group of The South Central Research Libraries Council, the Southern Tier Library System also cooperates with college film collections in the region. This enables the system to borrow from college collections and vice-versa. Delivery is by van through Ithaca.

EXPERIMENTAL FILMS:

The catalog listed fifteen films judged to be "experimental" films. Many of these were owned by Steele Memorial Library. Among the eleven widely owned titles, A Chairy Tale, Dream of Wild Horses, Fiddle De Dee, Hen Hop, and Neighbors exhibited fair to good circulation. The recent circulation for the least widely owned titles, Meshes of the Afternoon, Diamond 4, Concerto Flamenco, and Holy Thursday, has been poor to non-existant.

The collection has not been developed in this area for quite a while, but some of the seventy-five new films on order will fall into the experimental category. A NYSCA grant for independent films is paying for most of these new additions, since they could not be justified from regular funds.

The more popular films in this category are frequently used for children's or young adults' programs. The less popular ones circulate to film study groups and are used as program fillers.

Ideally, these kinds of films should be available in public libraries, but practical economic considerations and the realities of local conditions sometimes work against these ideals. Budgets are limited. Not only must film that

will be used be purchased, but substantial allocations must be made for the rejuvenation of existing holdings. Unrejuvenated films will deteriorate beyond use. In areas where the clientele is very conservative and where the demand is for traditional films, can one justify purchasing titles that will just sit on the shelf?

Perhaps the solution is to select films that are experimental but which will still have appeal for unsophisticated audiences. This is one of the shortcomings of New York City based film organizations - they promote highly experimental works that may reflect new types of aesthetic achievement but which the average library's patrons wouldn't want to sit through. Libraries in regions with unsophisticated clientele need help in locating films that the average Joe and Jane Doe will be able to respond to. After all, film is a group medium especially when distributed through public libraries. (The system does not serve individuals, and if it did, there would still be low use due to the scarcity of projection equipment.) Films that may appeal to scattered individuals wouldn't seem to be suited to public library distribution especially in heavily rural areas. Perhaps when videodiscs become widely available, they will be suitable in that format. But, with economic conditions the way they are, videodiscs won't be widely available in the Southern Tier region for a long time.

Last year, a consultant from EFLA came to the area and gave consortium members some good ideas about programming independent films. These ideas are hard to implement, however, since the Audiovisual Consultant is one step removed from the

patrons, and many "librarians" at the local level (most are not trained librarians) are not that sophisticated in their tastes and resist these kinds of films. Even trained librarians resist and are very hard to interest in these films.

SELECTION:

Ms. Collins has attended experimental film showings at the American Film Festival and the NYLA conferences. Most of the films she saw seemed highly inappropriate to the needs and interests of her patrons. She would get numerous phone calls from offended patrons if she were to spend funds on these kinds of films. Film organizations tend to be too sophisticated in their standards and recommendations. They should program films that will be more in line with the needs of more typical libraries and their patrons.

Selection procedures vary. With traditional films, selection is from reviews, catalogs, salesperson's recommendations, and films viewed at the American Film Festival. In selecting independent films for the recent NYSCA grant, Ms. Collins went through the catalogs of companies like Serious Business looking for titles that might have fairly wide general appeal.

NYSCA:

In 1978, a grant was received for the purchase of independent features. A 1979 grant was for independents of all lengths.

SUGGESTIONS FOR INCREASING ACCESS TO/UTILIZATION OF EXPERIMENTAL FILMS:

The first step in promoting films to individual borrowers is to get their trust and recommend films you think will meet their needs. Trust is the essential ingredient. Your film selection and advisory service must strengthen that trust. Thus you must have films in the collection that will really be

useful and of interest to a substantial number of patrons. Libraries need help in locating relevant, useful, appropriate titles. After that, district librarians must be trained in how their patrons can program and use these materials. It should then be up to the district librarians to reach and train the local personnel.

There should be some kind of state-wide or regional sharing of little used materials. One way would be interlibrary loan from strong collections like New York Public Library. However, this would place a terrible burden on the back-up library.

There has to be some way to obtain and promote these films without expending community funds. Access and promotion are both essential. From a political point of view, it is essential that administrators and patrons do not feel these materials are being made available at the detriment of the library's established users by depriving them of films they want and would use.

SUFFOLK COUNTY LIBRARY SYSTEM

INTERVIEWED: Phillip Levering, AV Consultant

Suffolk occupies the area adjacent to Nassau County on Long Island. It consists largely of small upper middle-class communities. Some residents commute to New York City for work. There are no large cities and few large industries. Small industries are widespread. The area includes many beach and vacation resorts, a number of colleges and universities, and several very large hospitals - mental institutions and veteran's administration facilities, as well as a substantial number of nursing homes.

The system headquarters in Bellport serves fifty-three independent libraries. All film service is through these outlets. No walk-in service is available at Bellport.

Users:

Schools are not served except for extracurricular purposes. (These restrictions are sometimes relaxed to permit colleges to borrow experimental films. The justification is that these films deserve to be seen, and utilization should be fostered as much as possible.)

In-library programming accounts for about 20 percent of film use. Sixty percent of this is children's programs and about 30 percent is feature film showings. There is also some young adult programming.

Individuals borrow 10 percent of the films. Mr. Levering suspects much of this represents surreptitious classroom use.

Almost 20 percent of all circulation is to state hospitals. Other group users include: nursing homes, church groups, social and service organizations, Y's, scouts, parks department, and

community improvement organizations.

MOST POPULAR FILMS:

children's films (= #1), features, comedies, nature films. Social problem films enjoy good use by county service agencies and groups referred by them.

INTERSYSTEM COOPERATION:

Suffolk's close relationship with the Nassau County system includes daily van service and free interchange of films for library sponsored programs. One of the reasons Mr. Levering feels limited pressure to develop his experimental film collection is the excellence of the Nassau collection in this area. There has been extensive use of avante-garde films from the Nassau collection in programs which are sponsored by the Suffolk County Library for local college film study groups' benefit.

Interlibrary loan with other systems is not encouraged due to the the problems of transportation and preparation and to the lengthy periods during which the films would be unavailable to local patrons.

There is some discussion about cooperation with Westchester Library System - perhaps including interlibrary loan of some resources. It is planned to have the film librarians of each system visit the other system and act as consultants.

EXPERIMENTAL FILMS:

The catalog listed forty-seven films judged to be "experimental" films. These included both widely owned and highly avante-garde titles. Six films were listed in the catalog of no other library. These included Hollis Frampton's Nostalgia, Guynor Nelson's

Schmeergruntz, and Jon Jost's Canyon.

Due to it's geographic inaccessibility, it was not possible to visit the Bellport facilities. Therefore, no statistics for 1978 circulation were obtained. Interviewed by telephone, Mr. Levering indicated the amount of use the more avante-garde titles receive is limited. Most frequent borrowers are college film and art departments and individuals. There is some utilization for in-library programming as well.

Most of these films were acquired in the late sixties and early seventies when funds were more available. As austerity budgeting has become necessary, the emphasis has been on acquiring experimental films that will appeal to a broader variety of patrons.

The library definitely has a responsibility to make experimental films available and to promote them, but one must be realistic. Limited demand and financial austerities mean you can only acquire a small number of these films. It is important for people to see any kind of modern art form. They should have the opportunity to see the finest examples of what is being done by film artists. Commercial sources won't provide the average person with opportunities to view this kind of art.

It is also a pleasure to be able to help encourage these superb artists to continue producing their art. It is important for the library to push these films - to open up people to them, but, they are difficult for the average viewer. One needs to have someone talk about the film and explain it. On the other hand, workshops for the general public that deal with

these films seem to attract small audiences. Perhaps schools are the best places for exposing people to these kinds of experiences. A frequent tactic at Suffolk County has been to include them on the bill with feature films which do attract large audiences.

Another problem with film as art is writing good annotations for the catalog. It is hard to decribe them accurately. Perhaps if stills could be included . . . .

Mr. Levering has had workshops for librarians on various topics including film as art during the course of the monthly preview sessions in an attempt to develop their sensitivity to the genre.

SELECTION:

Mr.Levering has seen experimental films at many workshops and programs sponsored by EFLA and NYLA and at Flaherty Film Seminars. He organized a program of avante-garde film for the 1971 NYLA conference.

His awareness of films serves as a basis for selecting avante-garde titles. This awareness is maintained through reading journals, catalogs, film books and periodicals, and columns of the Village Voice.

NYSCA:

The system has received NYSCA funds for feature films and Super 8 cartridges, but funds for the experimental films in the collection came from the regular budget.

SUGGESTIONS FOR INCREASING ACCESS TO/UTILIZATION OF EXPERIMENTAL FILMS:

Having the filmmaker present to show and discuss his/her films makes a tremenduous difference. Mr. Levering attended a series of workshops at Port Washington Public Library at which Stan Brakhage, Bruce Baille, and Bruce Conner appeared. It was fascinating and illuminating to hear them talk.

Encourage programming and get publicity in the local newspaper. The system has found that announcements for programs in the county-wide paper, Newsday, leads to very large turnouts.

UPPER HUDSON VALLEY LIBRARY FEDERATION

INTERVIEWED: Robert Omer, AV Consultant

The federation serves approximately 25 libraries in the counties of Albany and Rensselaer. The film department is housed and serviced within the Albany Public Library. Albany is the state capitol and the site of SUNY Albany as well as other colleges. The region includes extensive suburbs. Among the library patrons are well educated state government employees, a large educational community, and, in the city of Albany, substantial ethnic and minority communities.

Approximately sixty percent of film circulation is through the Albany Library on a walk-in basis. Films are delivered to the member libraries at least once a week. Some receive more frequent service.

USERS:

Schools have not been served in the past, but a new contract plan is being established. For $100 a year, the school will be able to borrow up to twenty-five films. Beyond that number, charges will be on a per reel basis.

There is substantial in-library programming both at the branches and at the Albany facilities. Children's programs and features are most common. Rental films are used to supplement the collection. While Albany has many culturally aware residents, there is no foreign film theater in town. A recent series presented by the department which attracted large turnouts and an enthusiastic response was a series of feature films by the new German filmmakers including Fassbinder and Herzog.

More than thirty percent of circulation has been to individuals. Community groups served include: service clubs (Lions, Kiwanis, Rotary), community centers, Y's, churches, prisons and

jails, hospitals, nursing homes, nurse's residences, companies for staff parties, colleges for extracurricular activities, and fast food chains for children's parties.

Library grants for serving the aged, the disadvantaged and the handicapped have given the library new responsibilities and have had an impact on film service.

MOST POPULAR FILMS:

features, comedies, children's films, entertainment films. Senior citizens like travel films.

INTERSYSTEM COOPERATION:

There is daily courier service between the system and the Mohawk Valley and Southern Adirondack systems. Features are the type of film most often requested by the other systems on interlibrary loan.

EXPERIMENTAL FILMS:

The catalog listed eighteen films judged to be "experimental" films. Ten of these were McLaren films. A majority of the rest were films with fairly wide general appeal. Circulation in 1978 was very respectable. Only one of the McLarens (Canon) circulated fewer than ten times. Only two of the remaining films (Primordium and Renaissance) circulated fewer than five times. Even three films that would certainly be classified as avante-garde circulated well. Crazy Ray circulated 8 times, A Movie circulated 9 times, and Watersmith circulated 6 times. Of these three, the first one is rich in humor and the third celebrates the mystique of swimming - elements that might contribute to their appeal. A Movie features footage of "sex and violence".

The main users of these films are individuals, film study groups, and teen groups (they are useful as stimuli to help bring out creativity). In library programming, they are good

"switches" for bridging different types of films - for switching moods. McLaren type films are popular for children's programs - the bright colors and kinetic qualities make them appealing. Sometimes they are used to show how to make films by scratching and marking on the film surface.

There used to be quite an interest in the experimental film. This reflected the preoccupation with the "psychedelic" and "way out" of the late sixties/ early seventies. In 1966 to 1968, the library had experimental film programs three years in a row which attracted large audiences. Many of these films were acquired at that time - probably not only in the Upper Hudson System but in other systems as well. For a while, a church group used them for "changing the attitudes"of priests - to help them relate to the youth culture..

Today the novelty has passed and there is declining interest in experimental films even among filmmakers. Independent filmmakers are emphasizing social documentaries now. Many of the people who are still into experimentation have switched to the medium of video art. Upper Hudson is heavily into video at the present time. Furthermore, the changing goals of the library system have become more focused on public education and collection development is giving greater priority to films relevant to it's social responsibiities. This is one reason experimental films are being sparsely ordered these days.

Mr. Omer suggests that the reason the McLaren films, N.Y., N.Y., and Dream of Wild Horses are so widely owned is that most film departments were established with government funds in the late sixties, and these were the "official" classics of the film as art category on all the standard lists of recommended titles.

Circulation should be a major factor in collection building, but representative titles in other areas must be included too. You must develop the collection in terms of community need. You must gear your collection to your population. That is one of the problems with the advice given by the film library organizations. Their leadership is too centralized in New York City. Most of their ideas and ideals reflect the New York City environment, not environments outside the city.

SELECTION:

Mr. Omer has attended the American Film Festival and experimental film programs offered there. He feels EFLA should offer some workshops outside the metropolitan New York area in order to reach those film librarians and librarians who have film responsibilities who never attend the Festival.

Many experimental films purchased were seen at the American Film Festival. Others were selected from reviews as worth previewing. Selection of films is based on the possible uses, the likelihood of use, and the emotional responses a film generates.

NYSCA:

Grants from NYSCA made filmmaking workshops in the library possible for a number of years, and contributed to the development of the feature film collection. It's grants have had little effect on the experimental film collection, however.

SUGGESTIONS FOR INCREASING ACCESS TO/UTILIZATION OF EXPERIMENTAL FILMS:

Since there has been declining interest in experimental film among the general population, it would probably be difficult

to attract mass audiences to exhibitions of such films. Their popularity has passed - although it may come again. Efforts would have to be directed towards reaching out to special audiences that might be responsive to the experiences these kinds of films offer. One possibility would be cooperative programs with community art museums and art groups. They could be jointly publicized and promoted.

If there is to be programming, use local filmmakers. Have them talk about their works and how they made them.

Offer a course in experimental film extending over a period of several weeks.

If people won't come to the library to see these films, bring the films to them via cable television programs. Tell viewers that more of these films are available in the public library.

WAYNE AND ONTARIO COUNTY LIBRARY SYSTEM

INTERVIEWED: Alice S. Traister, Audiovisual Consultant

The film collection is housed in the Newark headquarters of the Wayne County Library System and serves thirteen libraries in that system as well as eleven libraries in the Ontario Cooperative Library System. These two counties are largely rural, but include some suburbs of Rochester and small cities and towns. There are no urban populations as such.

About twenty percent of circulation is on a walk-in basis at the Newark facility. There is van service to member libraries three times a week and also to Rochester Public Library. As part of the Pioneer Library System, the libraries may borrow films from the Rochester collection for use by groups and for in-library programs.

USERS:

Most member libraries have in-library programming especially in the summer. Most programs are for children. Adult programs don't seem to attract attendance.

Schools are served on a contract basis. Each district pays fifty dollars a year which entitles them to fifty films. Beyond that, four dollars per title is charged. This arrangement is intended to benefit smaller school districts. Schools account for 22 percent of circulation.

There is a substantial number of individuals who borrow for home use. But the greatest amount of circulation is to groups. Nursing homes, day care centers, hospitals, head start centers, church groups, county social service agencies, senior citizen centers, summer camps, and local clubs are among the

borrowers.

A number of groups - including nursing homes and day care centers - ask the film department to do their programming for them, leaving the selection of titles up to the department. These groups usually want films on the lighter side.

MOST POPULAR FILMS:

comedies, sports and action, children's story films, features, travel films. (A film like A Chairy Tale is a perfect selection because it is used by every type of group - children's, adult's, and film study classes.)

INTERSYSTEM COOPERATION:

Groups may borrow films from the Rochester Public Library collection. They must pay a five dollar annual registration fee to use this service just as do groups registering directly through the Rochester Public Library outlets. The system pays Rochester Public Library three dollars per title borrowed. This fee is not passed on to the borrower.

Ms. Traister would like to see more intersystem cooperation, but there is a formidable delivery problem involved.

EXPERIMENTAL FILMS:

With 550 films, the film collection is the smallest of the twenty-two collections analyzed. The catalog contained fourteen films judged to be within the "experimental" category. Eight of these were McLaren or Braverman films. Six of these had circulated over ten times in 1978, and A Chairy Tale, Neighbors, and Televisionland had circulated more than twenty times. The three most avante-garde titles, Medina, Osaka 1-2-3, and Syrinx, circulated between two and four times in 1978.

The most frequent borrowers of these films are judged to be film study classes in community colleges, music teachers, art teachers, and individuals.

In developing the collection, most films are selected - not because they are experimental films - but because they have other characteristics that make it likely they will be used and satisfy existing needs. However, sometimes a film is so impressive, the librarian acquires it even though it seems unlikely to be in great demand. Medina was such a film. Ms. Traister feels teachers could use this film in many kinds of classes. However, it has to be sold to them. This is hard for the audiovisual consultant to do since eighty percent of circulation is through the branches and, as a result, she has very limited personal contact with borrowers. Local librarians have little background in film and usually have not seen these films, so they do not have the experience or the filmic sophistication that would lead them to promote a film of this kind to potential users.

The collection acquired two of its experimental films, Osaka 1-2-3 and Laserimage, when a circuit of art films which had been rotating among member libraries of the Pioneer Library System had completed its routes and was divided up between the system film collections.

Ms. Traister feels it would be ideal for the public library to be a spearhead in introducing the community to film as art. In a rural area, there is no other way the residents can have exposure to these new and exciting ways of seeing and feeling. In areas like this, where there are few commercial theaters, the library becomes the community's cultural center. However,

there are obstacles - among them the fact that the central facility is only that - programming and personalized advisory service are done at the local level. If local librarians were to want to promote or program these kinds of films they would have no difficulty in finding resources since Rochester Public Library's large experimental film collection is accessible to them. But local librarians lack experience or interest in these films, their programming or promotion.

SELECTION:

Ms. Traister was exposed to experimental films at college and the American Film Festival. She is critical of some of the films featured in the Festival's Film As Art programs, however. Some seem not that outstanding and a few are too sensational in their content and treatment.

Films are selected for preview from catalogs, mailings, reviews, and, sometimes, salesperson's suggestions. Each year, a specific part of the collection is selected for special efforts in developing. In 1978, it was children's films; in 1979, science and travel films.

NYSCA:

NYSCA funds have been used to obtain video materials but not film. The art film circuit of the Pioneer System that led to two experimental films being added to the collection was NYSCA funded in 1971.

SUGGESTIONS FOR INCREASING ACCESS TO/UTILIZATION OF EXPERIMENTAL FILMS:

People have to be educated about these films. One might

slip them into programs along with feature films or more conventional titles. One should try to reach young people - they are more likely to be responsive. Try to reach them through the schools; work closely with high school film study classes.

Work with community music, art, little theater, arts councils groups. Have special programs arranged and offer them special invitations. Have the programs arranged for them and jointly sponsored by them. Have programs for young adults and adults. If adults are disinclined to attend library programs, bring the films to them - have showings in shopping centers where the people already are. Outdoor shows at night in the summer might attract an audience.

WESTCHESTER LIBRARY SYSTEM

INTERVIEWED: Julie Semkow, AV Services, Head

Westchester is an upper middle class suburb of New York City. Many of it's residents commute to Manhattan, some work at the light industries and corporation headquarters located within the county. Westchester has the largest concentration of institutions of any county in the state. Within it's borders are health, mental, correctional facilities. There is also an exceptionally large senior citizen population including residents of state institutions, private nursing homes, and retirement communities. There are areas of extreme wealth and some pockets of economic deprivation within the larger cities.

The film department is presently housed in the New Rochelle Public Library. The intention is to ultimately move it to the system headquarters, but this will take some time to accomplish.

About ten percent of circulation is on a walk-in basis at New Rochelle. The rest is through member libraries.

USERS:

The system does not serve schools except for extracurricular purposes.

There is a moderate amount of borrowing by individuals for such uses as showings at birthday and other parties.

About a third of circulation is for in-library programming. Programs for children and adults are offered throughout the county. There is little young adult programming, reflecting the fact that young adult librarians are often given so many other responsibilities that they don't have time to program.

About a third of circulation is to institutions. Another third is to individuals and groups. Institutions use films for entertaining inmates, for teaching skills and crafts, and for training staff. Among the community groups using the collection are clubs, scouts, Y's, churches. There is an increasing demand from the business community for films for in-house training on such topics as management, labor relations, etc..

MOST POPULAR FILMS:

a great variety of films are in-demand, children's films are among the most popular. There is a substantial demand for films on health, childbirth, and child care.

INTERSYSTEM COOPERATION:

There has been some cooperation with Ramapo Catskill, and more cooperation is being planned for working with Mid-Hudson and Suffolk County on such activities as cooperative buying and workshops for system librarians.

There is little interlibrary loan. The system could not reciprocate except on a very limited basis. It is an attractive idea, but it would mean more staff and budget would be required if demand became substantial. It takes time to request, process, ship, and inspect. Furthermore, who will take responsibility for inspection and damages?

The state collection was heavily used in the past. The remaining core collection is still used especially by fire departments and churches. The patrons regret the demise of the larger collection. Getting little used material from the state is superior to interlibrary loan. There are well established loan procedures and the state film collection has no local constituency which has priority in it's activities. Interlibrary loan wouldn't

compete with it's primary responsibilities. Interlibrary loan would be it's primary responsibility.

The State Library should pick up little used and expensive materials (e.g., Roots) and make them available state-wide. Furthermore, the State Library should take a visionary role. It should take a leadership role in the area of media. It should take audiovisual risks. It should try out new technologies such as video discs. It should lend software and hardware.

Ms. Semkow feels the state collection died because it ceased to be developed. It just became a holding company.

EXPERIMENTAL FILMS:

The collection has a very small number of experimental films. Nine titles were judged to fall within this category. All were widely w.ed titles. They consisted of McLaren films, one Braverman, two Hilary Harris titles, Dream of Wild Horses, Frank Film and Liquid Jazz. All are titles with some measure of inherent potential for popular appeal. Recent circulation has been respectable for all except Hilary Harris' Nine Variations on a Dance Theme. Most active have been Frank Film, Begone Dull Care, and Liquid Jazz.

Westchester County patrons have expressed little interest in more avante-garde titles. Furthermore, film selection is based on committee response. Committee members are drawn from the member libraries. In the past, they have been extremely opposed to the purchase of experimental films. The feeling is that they would represent wasted funds. While there is such a tremendous demand for other kinds of films, films that will only reach small, specialized audiences seem hard to justify. In financially austere times, one must be able to justify all expenditures and activities; there are political considerations.

One's superiors and constituency need to see the relevance of what is being done and concrete, meaningful achievements.

The audiovisual consultant can not spend much time on the esoteric when large and vocal demands from established users need to be met. Furthermore, with limited staff support, the consultant can not undertake as many different programs as might be desired.

The problem with experimental films is that you either need a very sophisticated audience or you need a translator. You need someone with dynamism and charisma who can make the intent and value of such films comprehensible to the "little old ladies" in the audience, so that, even if the films themselves do not reach the viewers, they will find the concept stimulating and exciting.

Ms. Semkow feels there should be a core collection of films related to film history and avante-garde trends in or available to every library collection. However, local funding can not support this. Actually, this area is almost more within the province of museums than libraries. The library's primary responsibility is information; aesthetics are a legitimate but secondary responsibility.

SELECTION:

Ms. Semkow was employed in the film library of New York Public Library before coming to Westchester. She was exposed to experimental film through her work there, through personal research, and through screenings at EFLA workshops and programs, the American Film Festival, the New York Screening Group, and NYLA conferences. At New York Public, she developed and has since maintained contacts with filmmakers, and distributors and others in the film industry.

Films are selected for preview from reviews, catalogs and

mailed announcements. Two committees view films - one is composed of children's librarians, the other of adult and young adult librarians. Ms. Semkow would be very reluctant to purchase any film that did not elicit a favorable response from the committees.

NYSCA:

The system received NYSCA funds several years ago for the lease of feature films. If the collection is to be developed in this area (experimental films), funds would probably have to be sought from NYSCA.

SUGGESTIONS FOR INCREASING ACCESS TO/UTILIZATION OF EXPERIMENTAL FILMS:

Promotional materials and activities are essential. The programs need to be sold - even to librarians. In general, librarians are very print-oriented. They feel threatened by non-print materials and especially by something as unfamiliar as experimental films.

If the first step in developing access to experimental films through the public library is to acquire these films in a way that does not detract from serving existing responsibilities, the second step is to develop individuals who are able to sell these films to librarians and to the public. You have to train people to motivate use.

You must make it extremely inviting for member libraries to use these films. They may be more willing to host programs than they are to generate them. If you can present them with packages - with informed charismatic speakers who can make these films appealing, you may get a response. Publicity is essential. Politics is important. You have to do all this without stepping on toes and without alienating colleagues and administration.